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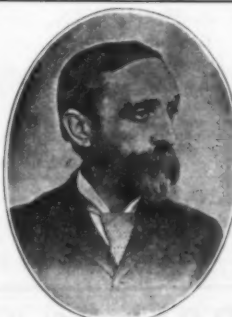
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THE final concert of the season just about to close of the combined Wagner societies (Berlin-Potsdam) attracted an immense audience to the Philharmonie.

Richard Strauss conducted, the Philharmonic orchestra was reinforced for the occasion, the chorus was composed of Herrn Egidi's and Prof. Felix Schmidt's singing societies, and the soloists were Mrs. Emily Herzog, Miss Jenny Alexander, Wilhelm Gruening and Baptiste Hoffmann.

The program was as follows:
Overture to Rob Roy.....Berlioz
(First performance of this work.)
Three songs for soprano.....Mahler
With orchestral accompaniment.
Mrs. Herzog.

The Fifth of May.....Berlioz
Cantata for bass solo, chorus and orchestra.
Baptiste Hoffmann.

Kaisermarsch, with chorus.....Wagner
Ninth Symphony.....Beethoven

The program book says that Berlioz wrote the "Rob Roy" overture in 1832 while enjoying the benefits of the "prix de Rome," which he won in 1830. The beneficiaries were, by the conditions made in conferring this prize, obliged to send in certain works at stipulated intervals—probably as evidence of industry. "Rob Roy" may have sufficed that purpose, but there is no necessity for inflicting it upon the trusting concert goer, and Berlioz has earned the right to have his youthful indiscretions forgotten. There are in the work occasional indications of Berlioz's color genius, but they are fugitive and half expressed. Most of his instrumentation in "Rob Roy" is commonplace and the themes are not pregnant.

The three songs with orchestral accompaniment by the Vienna court opera director and conductor, Gustav Mahler, are clean, clear, beautiful music. The orchestra is used modestly and discreetly, furnishing a rich background for the solo voice, full of thematic significance and still not too assertive. Mrs. Herzog's singing of these songs was in the highest degree artistic and the audience was so charmed that the third ("Rheinlegendchen") had to be repeated.

Berlioz's op. 6, "The Fifth of May," which was repeated on this occasion by request (it figured also on the last previous program), was written two years later than "Rob Roy." As I stated before, this work bears already the Berlioz stamp, although it is not yet in his clarified style. It is the musical setting of Beranger's ode, written on the death of Napoleon. The work is not difficult for either chorus or orchestra, and yet it is most effective. Conductors who are looking for novelties should bear this piece in mind. The only extra instruments required are two bassoons (four bassoons being demanded by the score).

Then came Wagner's Kaisermarsch with chorus ending. I have often heard it more effectively performed. There was a somewhat haphazard adjustment of dynamics that interfered with one's enjoyment of the piece, and the chorus might quite as well have been left away, for in spite of its numerosness, it was most of the time smothered under trumpets and trombones.

The Ninth Symphony was much as usual. The solo quartet was certainly as good as could have been obtained in Berlin, but they could not overcome the difficulties in an artistic manner. The chorus was less adequate than the solo quartet and could in no way compare favorably with the Philharmonic chorus which sang the work a week previous under Hans Richter's direction. The instrumental movements of the Ninth Symphony were also not notably well played. The work of the increased Philharmonic orchestra throughout the entire concert was

ample evidence that Richard Strauss, the uncommon composer, is a very common concert conductor. His command of his forces is not at all exceptional, and although I liked his reading of the work in the way of musical warmth, I must say I preferred Richter's precision of beat and directness of purpose in the performance which preceded and Weingartner's magnetism and brilliancy in the performance of the Ninth Symphony, which followed the above described one.

Imagine three performances under three different and renowned conductors in just as many weeks! It would seem as if there were no other masterpieces in the symphonic literature in existence than the Ninth Symphony, for how could you explain otherwise such an obstinacy of program making and the annual almost *de rigueur* wind up of the concert season with Beethoven's chief d'œuvre?

Weingartner, however, had arranged for his final concert of the Royal Orchestra a model program of a strictly classical order. In a superbly ascending line Spohr's "Jessonda" overture was followed by Schubert's Unfinished Symphony, and it again by the Ninth Symphony of Beethoven. I don't know whether it was Weingartner's intention, or merely an accident, that he selected three works which were composed nearly contemporaneously. It surely did not escape the friends of musical history that Spohr wrote his idyllic, touching "Jessonda" in 1822 and 1823, when he had just found a life position as court conductor at Cassel. And it was in 1822 that young Schubert was inspired by his genius to write the entrancingly sweet two movements of his B minor symphony, which to the sorrow of all music lovers remained unfinished. In the spring and summer of the very same year, however, the deaf Beethoven worked out his choral symphony in the quiet solitude of the valley at Baden, near Vienna.

As homogeneous as this program was, the performance of the same, as far as the beauty of tone quality and the technical finish of the reproduction by the Royal Orchestra were concerned, Weingartner conducted entirely from memory, and seemed to strive for more than usual simplicity, which also means classicity of conception, at least in the Ninth Symphony. In the Schubert torso, however, especially in the second movement, he could not withstand the temptation of giving us some of his *nuances* in the way of tempo innovations, which proved nothing more nor less than distortions. The first movement of the Ninth Symphony was lacking in the breadth and monumental forcefulness with which Richter had endowed his reproduction.

The solo quartet (Miss Berg, Mrs. Goetze, Dr. Wueller and Schuhgraf) evidently was bent upon doing its level best, without, however, quite achieving anything approximately good. The Royal Opera chorus was weak in number, but sang excellently. The audience tendered Weingartner an ovation at the close of the concert, in which the Royal Orchestra joined with a fanfare. Evidently both parties, the public and the orchestra, are eager for the return of the popular conductor with the beginning of next season.

If the above concert breathed something like an Easter atmosphere, the annual and now perennial performance of Bach's "St. Matthew Passion Music," by the Singakademie Chorus, put one into a genuine Good Friday mood of sorrow. This was the sixty-ninth repetition of Bach's giant work since 1829, when Felix Mendelssohn first awakened it to new life from the slumbers of the archives of the Royal Singakademie. Must not the society feel the obligation to present the work with which it is identified in at least a worthy manner? Such, however, was not the case on this occasion, and cannot ever again become the case until the society passes into the

command of an expert conductor. No doubt Mr. Kawerau means well, but he has no ability, and hence no right to hold the position entrusted him since the retirement of Professor Blumner.

But if the chorus was poor in every way, dragging in rhythm, weak in attack and not sure in intonation, one might at least have expected some efficient soloists. With the sole exception of Mrs. Geller-Wolter, the contralto, however, this was also not granted. How poor the male element was, you will best understand when I tell you that the diabolical dialogue of the high priests about the use of the thirty silver pieces of Judas was entrusted to the chorus instead of to two solo voices.

The old Singakademie Hall itself was hot and stuffy to suffocation, as it always is at this time of the season, and even in winter, when it contains an extraordinary large audience.

The Royal Opera House intendency is beginning to rush novelties upon us in order to close the season in as interesting a manner as possible. On Tuesday of last week the new one act opera "Die Beichte" ("The Confession"), music by Ferdinand Hummel, libretto by Axel Delmar, had its first performance, and met with a quite friendly reception. The public applauded so persistently that the composer appeared six times before the curtain, accompanied in the final curtain falls by the librettist and by the principals in the cast. The success, such as it was, and which in sincerity and heartiness did not begin to approach the one scored by the same artists in their first joint work, the opera "Mara," could be placed to the credit of the composer exclusively, for the music which Ferdinand Hummel wrote is fair, although it has no style or physiognomy of its own. The excellent harpist and director of the music at the Royal Comedy wavers this time between the old opera with its partial repetition of phrases of the text and the style of the modern music drama with the use of the Leitmotiv in Wagnerian manner. Luckily his themes are pregnant, and can be retained by the memory even at a first listening. The latter circumstance is due to their veritable melodiousness. Hummel also knows how to orchestrate, and as there are furthermore some effective climaxes in his score, you can understand that his music created a favorable, though by no means an overwhelming or even deep impression upon the kindly disposed audience of first nights.

The libretto, however, which Hummel's habitual co-operator, Axel Delmar, compiled for him in "The Confession," is simply a ruinous one, and I don't believe that even after reading the book anyone will get a clear perception of what the author meant to portray upon the stage.

Jacinto Herrera, in irrepressible love passion, has betrayed his friend Manoel, whose wife he seduced when all three were still young. The passion soon appeased, leaves Jacinto a repentant hermit, who has retired from the world into solitude in order to devote his life to the atonement of his sinful deed. When the curtain rises he is nearing the end of his life. Manoel in the meantime has entered a monastery and become a monk. He appears with Beata, Jr., the daughter of his wife, Beata, Sr., and of his friend Jacinto. I suppose Manoel knows nothing of this latter circumstance, for we learn from his words, that from Jacinto's deathbed confession the monk Manoel wants to learn what has happened between Beata I. and his old friend. Jacinto refuses to confess to him, but to Beata II. he is desirous to communicate what he did. But this comparatively simple tale does not suffice Delmar's poetic and dramatic purposes. He wants the audience to live with Jacinto through all he underwent after the betrayal of his friend.

Thus we see him as a comparative youth with a crown of thorns upon his head; he flagellates himself with a whip and we watch him pray. Then Beata I. comes to him, but now he sees in her only the wife of his friend Manoel, and he thrusts her from his side. She falls, after she has told him that he is the father of her child, into some stage abyss, and presumably dies. Misty clouds again shroud the stage after Beata I. has disappeared, and then the unfortunate Jacinto dies, after having first Beata II. publicly acknowledged as his child. All this Manoel must have witnessed also, although the public, which beholds the scene, does not know where the monk has kept himself. At any rate the latter seems satisfied with his former friend's last repentance, for he quite solemnly announces the fact that "St. Jacinto is dead."

Whether Jacinto has lived through the scene with Beata I. only in the imagination of his death fervor or whether it was a scenic representation of the sinner's confession I cannot tell. Beata I. and Beata II. are one and the same personage upon the stage, the latter of course the younger image of her mother. As the whole representation takes place among frequent misty and nebulous cloud shiftings, and as the stage management was by no means a flawless one on the night of the première, the action of this music drama, which lasts only three-quarters of an hour, was so shrouded in mist and confusion that I could not find a single personage among my acquaintances who could tell

me exactly what had happened or what the author meant to represent upon the stage.

Among the artists concerned in the cast the palm belongs decidedly to Mrs. Goetze, who was in excellent voice, and who characterized the two female parts of Beata the mother and Beata the daughter with carefulness and skill. The part of Jacinto is somewhat too low for Philipp, but historically he was able to do justice to his difficult task. Mr. Berger was a rather indifferent Manoel. The novelty was conducted by Dr. Muck with all his wonted circumspection and care.

The next novelties to be brought out at the Royal Opera House before the close of the present season are Gerlach's "Matteo Falcone" and Alfred Sormann's "Die Sibylle." Aubert's "Cheval de Bronze" has been newly studied, and will also soon be given.

Kapellmeister Rebeck conducted at the last Philharmonic popular concert a symphonic prologue to "King Oedipus," by Max Schillings, one of the most promising of the younger German composers. The work is surely one of the best of modern creation. It is thematically expressive, imposingly built up, and excellent in orchestral coloring. It should find its way quickly to the other side of the Atlantic Ocean.

I cannot say much, in praise, however, of the works of Alberto Williams, director of the conservatory of his native city of Buenos Ayres. He gave a concert with the Philharmonic orchestra, the program of which was made up entirely of his own works, and which he did not conduct badly. Of his two overtures the first one is entirely antiquated, and the second one, op. 18 (composed in 1892), dates thematically back to Mendelssohn. The two miniature suites are amateurish and maudlin to a degree, and only an Argentinian folk song, "Vidalita," pleased me; not on account of the composer's setting, however, but through the natural beauty of the national theme. Williams is a graduate of the Paris Conservatory, where he studied from 1882 to 1889, and in composition was a pupil of César Franck.

Pauline Lucca, now Baroness Wallhofen, slipped on an orange peel at Vienna last Friday and fell so unfortunately that she is suffering from interior hemorrhages. An operation was made by the physicians yesterday, and the patient is reported as being now out of danger. Pauline Lucca is just sixty-five years of age.

Weingartner will be the conductor of the next Silesian music festival at Goerlitz. Our erratic Hofkapellmeister was recently made the object of a hearing Privy Council-

lor asked and obtained from His Majesty, the Emperor. It may be remembered that Weingartner demanded a release from his contract as conductor of the Berlin Royal Opera, bringing testimony from a well-known specialist that operatic conducting was not conducive to his health, and that furthermore he be released from such duty and be allowed to devote his time exclusively to concert conducting. Lately, however, he seemed to have changed his mind or the condition of his health was no longer averse to operatic conducting, for Weingartner, together with the title of Herr Generalmusikdirektor, wanted to accept the position of first operatic conductor at the Munich Court opera house. Then it was that my friend Pierson put in his oar, and as the contract with the Berlin Royal Opera has not expired yet, the director of our intendency was of the opinion that, if Herr Weingartner was able again to conduct opera at all, he was in duty bound to do so in Berlin in conjunction with his colleagues, Richard Strauss and Dr. Muck. Evidently His Majesty, the Emperor, was also of this opinion, for so far Weingartner has not yet closed the Munich contract, and he will not do so for the next two years, either.

The last news about the Richard Wagner monument for Berlin is to the effect that the prize competition is open to all German sculptors, and not to merely seven whom the committee wanted to nominate for special competition.

Eduard Strauss, before leaving for the United States, will give a number of concerts with his Vienna orchestra at the Friedrichshain Hall in Berlin, beginning on May 4, the very day on which Emperor Francis Joseph of Austria intends to visit the German capital.

Siegfried Wagner, who, like his father, is his own librettist, has given up the idea of writing an opera or the subject of Conradia, the last of the Hohenstaufens, but will devote his talents to a subject from the French Revolution.

A new orchestra, under the direction of Karl Gleitz, the energetic young composer, has just been organized. Its title is to be Berliner Tonkünstler Orchester, and it will hold forth from October next at the new concert hall (Apollo Saal), in the Deutscher Hof, Luckauerstrasse, in which last season the Berlin New Symphony Orchestra used to concertize.

The program for the next Netherhenish Music Festival, which will take place at Aix-la-Chapelle at Whitsuntide, reads as follows:

FIRST DAY.

Christus Oratorio.....Liszt

SECOND DAY.

Three movements from Romeo and Juliet.....Berlioz

Two scenes from Act II. of Le Cid.....Cornelius
For soprano, baritone and male chorus.
Thus Spake Zarathustra.....Richard Strauss
Ninth Symphony.....Beethoven
(First music festival performance of this work took place at Aix-la-Chapelle in 1895.)

THIRD DAY.

Nun ist das Heil.....Bach
Violin Concerto.....Mozart
Professor Halir.
Spring and Fall, from The Seasons.....Haydn
Vorspiel to Act II. of Ingwilde.....Schillings
Two new songs, with orchestra.....Strauss
Final scene from Siegfried.....Wagner

The festival will be conducted by Richard Strauss and Musikdirector Schwickerath.

Just as I am about to close I learn by telegraph the news of the death of the Munich tenor, Heinrich Vogl, who died this morning suddenly of apoplexy. He was born at Au, near Munich, on January 15, 1845, and was at the zenith of his career one of the world's greatest Wagner singers. His Loge impersonation in "Rheingold" and his Tristan will be remembered also in New York as among the best that have been heard at the Metropolitan Opera House.

Wilhelm Jahn, formerly director of the Vienna Court Opera, whose death, however, was expected, as he was hopelessly ill for some days, also died this morning, in the sixty-fifth year of his age. He was the predecessor of Mahler from 1881 till 1897, and was as genial a conductor as he was a great organizer. His greatest merit was the

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introduction of modern operatic music into conservative Vienna.

Among the musical callers at this office during the past few days were Miss Helen Herbert, dramatic soprano, from New York; Mr. and Mrs. D. M. Levett, of New York; August Kraft, a young Chicago pianist, who just successfully passed his examination for entrance at the Royal High School for Music, where he is fortunate enough to get into Professor Barth's class; Miss Bertha and Daniel Visanska, the former of whom will probably spend the summer in the vicinity of Paderewski's castle on Lake Geneva, and my old friend, Frank Van der Stucken, of Cincinnati, who intends to return to the United States on May 17.

O. F.

Evelyn A. Fletcher.

A VERY interesting demonstration of the "Fletcher Music Method for Children" was given in Utica, N. Y., on Thursday afternoon, April 26, by Miss Evelyn Ashton Fletcher, the originator of the method, at the home of Miss Helene Bartlett, 351 Genesee street. To those present Miss Fletcher explained the educational principle on which her method is founded—the appeal to the child through the concrete rather than through abstract ideas—and she illustrated the good results obtained by the method by the work of some pupils of Miss Bartlett. Their knowledge of notation and of the keyboard, their intelligent understanding of rhythm and time division, and the results shown in ear training, were eloquent advocates of this new method. Miss Fletcher is visiting Miss Bartlett, who is at present making her home in Utica. Miss Bartlett is a pupil of Leschetizky, of Vienna, and while she gives piano instruction in his celebrated method to advanced students, she applies the Fletcher system to the instruction of her younger pupils. Miss Fletcher while here also visited the classes of Miss Ballou at the Auditorium.

Mr. and Mrs. Louis V. Saar to Sail for Europe.

MR. AND MRS. LOUIS V. SAAR will sail for Europe Saturday on the steamer Patricia. This successful composer, who was constantly before the public with his works this past season, will stay four months abroad, and return September 28 to resume his duties. Mr. Saar goes first to Berlin and then to Leipzig. All his lately performed works are manuscripts, and will be published by German firms. His dramatic scene, "Gany-mede," will be sung by Mme. Schumann-Heink at the music festivals of Milwaukee and Cincinnati.

Sembrich at the New York College of Music.

THE girl students assembled in the hall of the New York College of Music last Wednesday afternoon to welcome Mme. Marcella Sembrich. The singer was first entertained with instrumental numbers by three promising young students, and afterward she in turn sang for the young people.

Madame Sembrich was in good voice, and her songs were "Das Veilchen," by Mozart; "Auftrage," by Schumann, and the old English song, "It Was a Lover and His Lass."

Alexander Lambert, the director of the college, played the piano accompaniments for the prima donna.

The students who played for Madame Sembrich were Gussie Suckerman and Harry Graboff, pianists, and Josephine Mackenzie, violinist. Miss Suckerman, a girl not over ten years of age, played with considerable skill the third movement from the Chopin Concerto in E minor, Mr. Lambert playing the orchestral part on a second piano.

Harry Graboff, a youth of fifteen or thereabout, played with expression a Berceuse by Alenki and a Study by Schloezer. Compelled to give an encore the lad played brilliantly a waltz by Moszkowski. Miss Mackenzie played a movement from the Bruch violin Concerto.

After the musical program a reception to Madame Sembrich followed. Emil Paur was among the invited guests.

Gorski's Success.

LADISLAS GORSKI took the violin part in Max Bruch's violin Concerto in G minor. If the reader will turn to his *Musical Standard* of June 24, 1893—in the days of its pink wrapper—he will find it recorded by one of its writers that at the Philharmonic concert of June 15 (of that year) this violinist performed this very concerto under the direction of the composer himself. It would thus seem that Gorski should know how the composer wished his music interpreted. (Of course a man may not continue to regard the wishes of the composer. That one knows full well.) The critique mentioned embodies this criticism of Gorski: "In compliment to Dr. Max Bruch, his violin Concerto in G minor was played by M. Gorski, but not very effectually, as the tone sounded thin and the delivery was tame." Naturally seven years makes a difference in a man's technic, whether you admit or not the truth

of the quoted criticism. Personally, I think this violinist understands the Max Bruch music thoroughly. His technic may not be of the highest and surest, but his sentiment is. No violinist could have played the slow movement with a deeper feeling or greater beauty. The phrasing opened one's eyes! I do think Gorski is a thorough artist at heart. He feels so intensely the melodies he plays.—London Musical Standard.

Music in Allentown, Pa.

THE Oratorio Society, of Allentown, Pa., will sing "The Messiah" on Tuesday evening, May 22. The performance will be given at the Lyric Theatre, of Allentown. The soloists will be Mrs. Marie Kunkle Zimmerman, soprano; Miss Mary Louise Clary, contralto; E. C. Towne, tenor, and Carl E. Duff, basso.

At the closing concert by the Allentown Band last Friday evening at the Lyric Theatre, solos were contributed by Miss Gertrude Isabel Keppelman, violinist, and Miss Sadie Hardner, pianist. Both young women won favor with the audience, and each was rewarded with floral tributes. Martin Klingler, the conductor of the band, directed the concert.

President Kruger and Composer Blumenberg.

THE composer and musical conductor, Franz Blumenberg, of Cologne, Germany, has received a letter of thanks from President Kruger, dated Pretoria, Transvaal, thanking him for a "March of Victory" dedicated to the Boers. This pro-Boer march has been frequently performed, and the composer is congratulated by Kruger.

Utica Music Festival.

THE music festival at Utica had a deficit of \$846.44. The receipts were \$4,084.75. Prof. Timothy L. Roberts rehearsed the children's choruses and the Boston Festival Orchestra supplied the instrumental work. It is proposed to have another festival next year.

Sachs Dead.

JULES SACHS, head of the Sachs Concert Direction in Berlin, the local German manager of the Sousa tour in that country, has just died. This will not cause any interruption of the Sousa concerts, which have all been sold in Germany.

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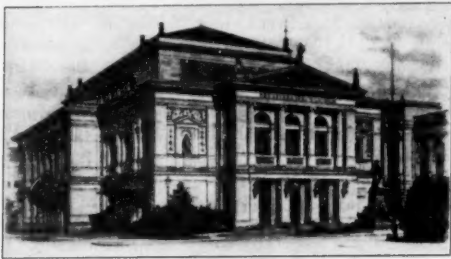
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Winderstein—Nikisch.

A Leipzig Letter.

JUST returning from several days' stay in Leipzig, I hasten to send you a few impressions of my visit and experiences there which are particularly pleasant to record. The foremost topic under musical and verbal discussion on my arrival there was the Tschaiakowsky celebration, for which event Sophie Menter was especially invited to take part with Winderstein's orchestra, then under the direction of the very young Russian, Dr. Chessin, a pupil of Nikisch. Tschaiakowsky's brother came down especially to be present at the celebration, and him I met later at a soirée of Dr. Krause's. Of him, more further on in this epistle.

Your able correspondent, Alvin Kranich, met us at the station with tickets for the Symphony concert in the Albert Halle, where Menter was to play the Tschaiakowsky Concerto for piano and orchestra in G major, op. 44. No. 2. The symphony played by the Winderstein orchestra (enlarged) was the E minor, No. 5, op. 64. This orchestra has been organized principally by Winderstein, whose former experience in Munich with the Kaim orchestra, in Nuremberg, &c., where he has worked, founded, organized and directed, has peculiarly fitted him for leadership of high rank. It has been under his training for only about six months, so I was informed, and exists now under the name of the Philharmonic Orchestra of Leipzig. This orchestra (enlarged) "rendered" under Dr. Chessin's direction the Fifth Symphony of Tschaiakowsky most adequately—certainly it was received by the audience with the most profound satisfaction and enthusiasm.

There is so much else to relate that I cannot enter into detail. Suffice it to say—good training, good instruments, good ensemble and much instructive musical ability were very much in evidence under Dr. Chessin's leading, which taken altogether, was remarkable in so young a man. The very sympathetic *s'entendro* in the interpretation of this beautiful symphony, especially in the second, third and last movements, is seldom surpassed, even by orchestras which happen to hold more prominent positions than this.

All the above applies alike to the other numbers on the program, viz.: "Romeo and Juliet," Clavier Concerto, G major, Suite für Orchester aus dem ballet, "Nussnacher."

In the clavier concerto Menter was not in her usual good form. Either the piano was at fault or her cantilene in no way suffices for modern compositions. Her technic is decidedly very old-fashioned and her pedaling in no way "up" to the Liszt-Rubinstein-Leschetzky school of modern pianism. This in no way affects what I wrote a year or two ago about the exceeding fineness of her musical perceptions, remarkably displayed in the old classics, Beethoven, Mozart, &c., and which place Menter far above Carreño as an interpreter. Besides all this, I later learned from Dr. Krause that she had just before the concert met with some injury to her very delicate hand that did not leave her altogether free in execution.

The Suite for orchestra includes, as you may know, the Dances Caractéristiques, which are replete with the most charming and interesting piquanterie. The Chinese dance

had to be repeated to satisfy the very clamorous "encore" from the audience.

* * *

I soon had the opportunity of hearing this orchestra again under Winderstein's energetic, magnetic and sympathetic direction in his farewell concert, given just before his departure for a tour in Norway and Sweden, to be followed, I understand, by a tour in America.

For three hours this wonderful man directed without the score before him of a single selection on the program, which comprised the "Leonore" overture No. 3. Beethoven; the Zauber scene, "Parsifal," Wagner; "Tannhäuser" overture, Wagner; Caprice Italienne, Tschaiakowsky, among many other numbers, one of which was a "Märchen" for string orchestra, composed by your esteemed correspondent, Mr. Kranich, which is very interestingly orchestrated, very piquant in combinations and very effectful in the execution.

But to return to the Winderstein. The magnetism of his command is very apparent and the control of his men absolute. His energy and vigilance are inexhaustible, and he reads with authority. Given permanency, I do not see anything to prevent his becoming a unique figure in his position. This concert was nearly three hours in length, still the enthusiasm of the audience at the close of such a taxing program was unlimited. Winderstein was called out innumerable times after having been presented with an enormous laurel wreath, and at last responded with a farewell address, which he closed with the words "Auf wiedersehen!"

Later I will send you the account of his later successes in Copenhagen, &c.

* * *

On the self-same night of the Tschaiakowsky affair, Melba sang to a crowded house in the opera of "Lucia." I arrived too late to secure tickets, but heard her sing later in Berlin in the Philharmonie concert, assisted by Dr. Joachim, to whom report will have it she is soon to be married. However, this may be encroaching on the province of Mr. Floersheim. But this being the first time I have had the opportunity of hearing her, perhaps I may be allowed to state my impressions of her, which are that she is entirely without temperament and with almost no impressive personality. Neither was her famous beauty at all apparent to me from my seat that evening. Further comment is unnecessary, for Melba's sweet, clear voice and fine art are everywhere recognized and are indeed incontestable. After having heard Sembrich in these self-same arias (Lucia's walking scene and the famous aria "Una voce poco fa," from the "Barber of Seville") I cannot feel that any other singer of to-day can approach her, either in sweetness of voice or vocal art—certainly not in temperament, style or interpretation.

* * *

The Leipzig critics were not unbounded in their enthusiasm over the "Australian Nightingale." Many criticised her as without great histrionic ability and somewhat stiff and self-conscious in movement and gesture.

* * *

A singer who does move you deeply, who has a voice, a style, a personality and a temperament all her own, is Camilla Landi, "a singer absolutely without a fault," as Dr. Krause characterized her. She sang on the evening following Melba's appearance in Leipzig, in the next to the last Philharmonic Gewandhaus concert, with orchestra, under Nikisch's direction. I never heard her in better form, except it be the first time of her appearance in Vienna before she was so famous as she is now. Her selections were chosen mostly from the old classics, dating back to 1700, which are her special forte and in which she surely is an adept. Handel, Gluck, Giordani, Nicolo Jomelli, Georges Bizet were the composers on her part of the program. At this concert the Tschaiakowsky "Symphony Pathétique" was performed, and that magnificently.

Beyond the altogether unique personality of Nikisch, the responsiveness of his orchestra, the intimacy of their un-

derstanding, was the fine reading of this the greatest work of a Slav. I had heard this symphony only once before, and that by my ideal orchestra in Vienna, whose members include many of the Slavic and Magyar blood; and while it is only the great, wild, throbbing, tumultuous heart of a Slav, with his deep, penetrating, "universal" brain who can so interpret the profundity of sorrow and sadness, the depth of mystery at the height of exaltation in the great, all-embracing world life found in this great work, as has the Vienna orchestra, still if there exists any man outside of this "pale" qualified by nature, endowment and experience to really "read" this symphony Nikisch is the man I would select for it. The impression he produced with his authoritative interpretation was profound.

A silence and attention prevailed that were almost nerve striking. It was a privilege to have heard this work under such direction in such a house, for as all concede the Gewandhaus in Leipzig is one of the grandest, if not the grandest, concert halls in existence in Europe, magnificent in structure, with an enormous seating capacity and long, wide corridors for promenade, like the foyer of an opera house. Brilliantly lighted with electricity, when these corridors are filled with such an elegant, *recherche* audience in brilliant tail dress and jewels en promenade, the effect is dazzling.

* * *

But there are many other delightful experiences outside of concerts and opera in the engaging and genial society musicale of Leipzig, to which I was introduced by your representative, Mr. Kranich, who, by the way, a day or two before performed his Concerto No. 2 in E flat major with Winderstein's orchestra, the success in public of which Mr. Floersheim has already cabled you was great. As I have neither seen nor heard the orchestration I am not in a position to deliver any authoritative judgment on his work. But I have been told that it is solid—"thick"—and the themes melodious and attractive. As to the Leipzig criticisms I will write more later on. The public, I was informed, were most enthusiastic, and Mr. Kranich was called out several times.

* * *

After the Tschaiakowsky concert I met Herr Winderstein personally, and found him most genial and charming. Then at supper afterward I sat next to a pupil of Ole Bull, Herr Arno Hilf, who was present with his lovely wife.

Frau Hilf proved a very kind and helpful friend to me, a stranger later on, as I was invited several times to her house, where I met Dr. Krause, who in turn invited me with her to attend a soirée of his pupils and to meet a brother of Tschaiakowsky in company with Dr. Chessin, as also to hear Professor Hilf play the Tschaiakowsky violin Concerto, which I had never heard before, so that this was doubly a pleasure. Herr Hilf plays with a virtuosity and temperament that at once characterize him as a real artist. The Tschaiakowsky Concerto presents difficulties both technically and rhythmically that are enough to make any but a full-fledged artist deliberate well before undertaking it. Moreover, none but a great interpretation of it would be at all satisfying. Hence when I say that Herr Hilf's thorough sense of mastery and the power of complete absorption, mentally and spiritually in this work, proved him equal to the task, it is saying much. Seldom does an artist throw himself more completely into the spirit of a composition than does Herr Hilf.

* * *

The pupils of Dr. Krause (himself a pupil of Liszt), of whom I heard two, viz., Mr. Field, the Canadian pianist, and Herr Krah, do this eminent professor honor. Mr. Field possesses an adequate, clear, clean technic and appears to much the greatest advantage in bravura playing.

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as displayed in his execution of the Liszt (ballade?), where his complete mastery of the piano is greatly in evidence. But his performance of the Schubert "Rosamund" Impromptu (B flat major) was decidedly lacking in feeling and sympathy. "Das Stück liegt ihm gar nicht," as Dr. Krause remarked. Herr Krah is soon to appear in concert, as I have understood, next season, with the court capelle in a Symphony concert here. This student is young, but astonishingly mature.

Possessed of deep feeling, an impassioned temperament added to a tremendous technic and large tone, he carried all his hearers completely with him, and will no doubt make a prominent figure in the concert hall.

A young English gentleman played one of his own compositions just before I arrived, and afterward accompanied Herr Hilf in the concerto. He did not seem equal to the great rhythmical difficulties it presents, but I am told Dr. Krause considers him talented.

Still, in saying the above with all heartiness and sincerity, I am nevertheless obliged to state that none of the present day Liszt pupils, unless it be d'Albert and Sauer, and I especially emphasize the latter, have the cantilene and the singing tone that Essipoff and Gabrilowitsch possess, of which I may, with all due modesty, say, I and all Leschetizky pupils are in acquaintance with the secret. Why the Germans oppose with such obstinacy and "hartnäckigkeit" the greatest quality of all pianistic virtues, as they have done in wilfully and determinedly abusing Paderewski, the greatest pianist of to-day (with the one exception of Sauer), is difficult to explain.

Dr. Krause has a clever way of laying the length of the finger flat on the key, striking close to it, to secure a singing tone in cantilene, instead of developing the fullest possible strength in the first and second phalanx of the finger, securing a powerful pressure and weight in the finger, and all the time a wrist so light that the weight of a feather will cause it to sink. Sauer is a Liszt pupil, and he plays cantilene in this way and compares with Paderewski and Gabrilowitsch in singing tone, more than any other pianist of to-day whom I have heard.

A word to Herr Tschakowsky and I am done.

He is in appearance a worthy bearer of the great composer's name. The resemblance is clear and his face bears the marks of deep experience—spirituality is uppermost. Gentle and sympathetic in his bearing, his presence impressed all present. It was to me most interesting to have had the privilege of meeting him.

Before I close I wish to say a word about Frau Knüpfel, who is the energetic and capable manager of Winderstein's tournée in Norway and Sweden, and will eventually accompany this orchestra and its leader to America. I have understood that Mrs. Knüpfel was at one time manager for Seidl. Her experience is unlimited. From a business standpoint, as well as a musical one, she impresses one with her ability, and one can safely predict success under such auspicious management.

To young ladies going to Leipsic to study I take pleasure in recommending the home of Frau Pastor Bergner, Beethoven str., 5, where Miss Osborne, now Frau Dr. Krause (Vienna), so long had her home. Miss Osborne is one of our talented Americans abroad who sang at Bayreuth last year, where I understand she met Dr. Krause, who sang there the part of Gurnemann, and the result of this acquaintance is matrimony. I see I am using up space quickly. There is a great deal more of small good natured gossip to relate about my visit to Leipsic which must wait.

E. POTTER-FRISSELL.

O'Mahony Annual Concert.

This well-known basso will give his annual concert on May 24, with the assistance of some fine fellow-artists. His concert is always an event, and a program is being prepared of superior excellence.

Rubinstein Club Concert.

THOSE subscribers and guests who braved the elements last Thursday night to attend the third concert of the season by the Rubinstein Club at the Waldorf-Astoria, must have fancied before the evening was over that a vaudeville manager assisted Conductor Chapman to arrange the program. That an artist of Mme. Evta Kileski's standing should be engaged to sing at an "affair" (we cannot describe it as a concert) where the club introduces whistling solos as a feature is an insult to the artist as well as to the art, and an outrage upon the musical community which can hardly be condoned.

Mme. Kileski is a dramatic soprano of splendid worth. Her voice is brilliant and resonant in the upper register, and of sympathetic quality in the lower and medium registers. Her numbers were in keeping with her artistic ideals. She sang first "Divinites du Styx," by Glück, and she sang this beautiful aria with the sincerity and tone required to convince an audience. The music lovers applauded her heartily, and after several recalls, she sang delightfully "Mein Lieb ist Grün," by Brahms. Her second aria, "Ocean, Thou Mighty Monster," from Weber's "Oberon," was sung with the breadth and understanding worthy of Materna in the days of her prime.

Those in the audience sufficiently educated to appreciate such singing recalled Mme. Kileski, and she sang again, this time the dainty song, "Daphne's Love."

So much for the artistic part of the concert.

On the front page of the program the name of Miss Louise Truax followed that of Madame Kileski. As Miss Truax's specialty was not announced, some concluded that she was a pianist, and this conclusion was strengthened after turning the leaves of the program and finding above Miss Truax's name these numbers:

Flower Song.....Lange
Love's Dream After the Ball.....Czibulka

Up in the woods of Maine, on the borders of Vermont and in the wilds of New Jersey pianists still play in public such compositions as Lange's "Flower Song."

Oh, yes, she must be a pianist, everybody thought, but everybody was most fearfully mistaken. Miss Truax faced the audience and puckered her rosebud lips, while Mr. Chapman, with an amiable smile, seated himself before the piano. Then the show began. Miss Truax whistled the numbers by Lange and Czibulka. Mr. Chapman playing her piano accompaniments jocosely. The people who applauded this feature of the concert would probably have been equally demonstrative if the youthful whistler had turned a somersault or performed a feat on the flying trapeze. Certainly the people who liked the whistling had Miss Truax and Mr. Chapman back upon the stage, and, heavens and earth! they gave the "Mocking Bird," with variations.

We do, indeed, live and move in a queer musical age.

The artists in the Rubinstein Club, and there are a goodly number of artists among that fine band of women singers, were evidently as disgusted with the whistling features as the musical people in the audience, and perhaps for this reason the club did not sing as well as usual. The chorus numbers were "Carmena," a waltz song, by H. Lane Wilson, arranged by Albert Mildenberg; "The Sands o' Dee" (G. W. Marston); "Fair Daffodils" (Foote); "The Broken Pitcher" (Poutet); "Lost Chord" (Sullivan, arranged by E. N. Anderson); "The Birth of the Opal" (Reed); "Largo" (Händel); "In May," Jan Gall.

Hans Kronold, the cellist, played a Romanza by Fischer, a Mazourka by Popper, and a Tarantelle by Fischer. He also played an obligato to "The Birth of the Opal."

This is the thirteenth season of the Rubinstein Club. Next season the concerts will be given under different conditions, as the following footnote upon the program explains:

N. B.—The management of the club will be entirely changed. Active members will work upon the co-operative plan, but will not

receive as many tickets as heretofore. The idea of circulating complimentary tickets in such an extensive way is disastrous to the financial condition of any organization, and next season the free list will be absolutely abolished. Members and their friends will purchase tickets in the regular way. After a specified date allowed for subscribers the balance of the tickets not subscribed for will be sold singly at a moderate advertised price.

Prospectus for next season will be issued early in October, with full particulars.

Becker's Lecture Musicale.

GUSTAV L. BECKER gave on Saturday morning his regular lecture musicale, at his home, 1 West 104th street. It was one of two programs on "Rondos and Variations," intended especially for those of Mr. Becker's pupils who are teachers.

Mr. Becker gave an interesting analysis of the rondo form, illustrating it by his own playing of the Gavotte of Bach, arranged by Joseffy for the left hand alone, and by the Rondo in G of Beethoven, played by Miss Markowitz. Other illustrations given by Mr. Becker's pupils were Chopin's Rondo for two pianos, the Beethoven Rondo in C, for which Mr. Becker has composed a sympathetic second piano part; variations on a German folk song, Paul Schumacher; Passacaglia, G. F. Händel.

Mr. Becker played the fragment "Allegretto Scherzando" of Ernest Haberer, in illustration of the variation form. Claude Holding, violinist, assisted, playing the "Souvenir de Haydn," by Leonard.

At the second of these programs, which will be given at the usual two weeks' interval, the "Variations Serieses" of Mendelssohn and Schumann's "Andante and Variations" for two pianos will be given. The series will close with Mr. Becker's annual "Young People's Musicale" two weeks later.

Earl Gulick's Engagements.

EARL GULICK, the boy soprano, sang at a concert Sunday evening under the auspices of the People's Institute. Monday he sang at New Brunswick, N. J. This evening, Wednesday, he will sing at the Young Ladies' Seminary on Fifty-seventh street. To-morrow evening he will sing at the musicale of William Sage, at Albany, N. Y. Later in the month he will sing at Hoboken and Washington. His June engagements already include two dates at Binghamton, N. Y.

The following extract is from a report in the Brooklyn Daily Times of the reception of the International Sunshine Society, held last week at the Hotel Savoy:

At the conclusion of the reception an excellent musical program was interpreted, in which Earl Gulick, the well-known boy soprano of this borough, took part.

The opening number of the musical program was a piano solo, rendered by Mrs. Stella Hadden-Alexander, who was followed by Miss Mary Keyes, contralto soloist. Mr. H. M. Wilcox then contributed two tenor solos, and Miss Martina Johnstone played a solo on the violin. Max Liebling was accompanist.

Master Earl Gulick was then announced to sing in place of Miss Ivy Herriott, soprano. At the mention of Earl's name there was much applause, and at the conclusion of his solo the applause redoubled. He was obliged to give two encores the last time, singing "Home, Sweet Home."

Hadley's New Overture.

Henry K. Hadley has just finished an overture for orchestra entitled "In the Forest," which he has composed for the midsummer festival of the Bohemian Club, of San Francisco. Mr. Hadley will go to California expressly to conduct the first performance of his new work. The overture will also be heard at the American Pavilion, Paris Exposition, this summer.

Becker's Engagements.

Gustav L. Becker was the solo pianist of a concert given under the direction of the College Woman's Club in Jersey City on April 18 at the Jersey City club house. Mr. Becker played in Morrisania, at St. Ann's Protestant Episcopal Church, on May 4, and he will play at four private musicales during May.

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616 Twelfth Street N. W.,
WASHINGTON, May 5, 1900.

THE longer I think about the matter the more I am convinced that Washington is the place of all places in this country for a national conservatory. Every day new advantages are brought to my attention which have not yet been considered in this connection. The convenience and the quiet surroundings, combined with all the advantages of a large city, but without any of its disadvantages; the accessibility of such institutions as the Congressional Library and Georgetown Orchestra to music students, together with the privilege of attending weekly concerts of the Marine Band Orchestra; the healthfulness of climate for singers; the residence in town of some of the best band musicians who accept pupils on the various instruments, as well as that of good teachers in other lines of musical study; the interest which our lawmakers must soon come to feel in the proper musical education of their own children who live in the Capital during their terms of office—these are certainly advantages which must appeal to everyone as being most encouraging; and those who are interested in such an institution as a national conservatory for Washington, and who would spend energy and time, or money, in the establishment of it, can hardly fail to see what an opportunity lies before them.

There are probably very few people in this city who realize what excellent work is being done in our public schools in the music line. The schools are generally regarded as a sort of necessary régime through which children have to pass. Five hours are given to instruction in school every day. Then the pupil goes home and studies certain lessons for the following day. Everything that is done is supposed to be just what is done everywhere else, in all public schools in every city—no better or worse (although the teacher usually hears about it if it is worse). The parents have other business to attend to. They must earn the bread and butter, or strawberry shortcake and punch, as the case may be, and do the housework or preside at receptions, and so they have little time to find out whether the children are being taught sight singing by the "tonic sol-fa" method or by the "interval" method. However, if the child manages to progress, there is little thanks for the teacher. She is hired for the purpose of teaching and is supposed to teach, and that is all there is about it.

However, if some of the parents do happen in to some of the schools on music day, a very pleasant hour will be spent, and it will make them feel that this world is a very good world, and that there are some very painstaking and conscientious teachers in it. Perhaps they will be surprised to discover that their children can do a great many things which they could not do themselves. They will hear the public school children reading music in two,

three and four parts at sight, and it is safe to say that no average audience of "grown-ups" can do that. If they are well informed on this subject they will notice the soft tones, the children use in speaking and singing, and the care used in breathing and relaxing the throat. They will also discover that the music teachers employed in the schools possess the broad musical education which is so necessary for successful work in this subject.

It was my pleasure to visit one of the schools with Mrs. Frank Byram, one of our singing teachers, and to observe some of her work with the children. Perhaps the most captivating thing about her is her well modulated voice, which is equally delightful in singing and speaking. She has a pleasant manner toward the children, and it would be hard for any boy or girl to keep from learning while she was in the room.

While on this visit there was brought to notice a pamphlet of two-part exercises to be sung with a vowel sound. The melodies used in this pamphlet were selected from the works of the great masters by Miss Annie E. Scammel, one of the directors of music. The second part to each of these melodies was composed by Henry Xander, and most excellent second parts they are. It would be impossible to improve them, either from a contrapuntal or melodic standpoint. The children are delighted with these exercises, and after one has been finished they will beg to sing another. A few measures from some of Mendelssohn's "Songs Without Words," the themes of some of Beethoven's sonatas, or perhaps a Concone exercise, arranged in two parts, will be hummed by the children with the most evident enjoyment. It is to be hoped that directors in other parts of the country will discover these exercises and will introduce them in their schools.

The last Saengerbund concert of the season occurred at the club rooms last Sunday. There was an exceptionally large audience, and the concert proved a very successful one. The participants were Sol Minster, Herndon Morsell, Francis V. Badollet, Mrs. Kitty Thompson-Beny, Mr. Trodden and the chorus, who sang "Wer weiss wo." A quartet, consisting of Messrs. Buch, Rench, O'Connor and Moore, sang "Kentucky Babe."

The delightful organ recital given by Clarence Eddy last Tuesday will not soon be forgotten. There was hardly an organist in town who was not in the audience; and there was every sign of delight and enthusiasm over the treat. The most remarkable numbers on the program were Guilman's Fifth Sonata, Bach's great Fugue in G minor, "Fiat Lux," by Dubois, and "Tannhäuser" and "Lohengrin" selections, which were arranged by Eddy himself, and which were as perfect imitations of the orchestral renderings as could be given by the organ. One remarkable feat which seemed to astound the audience was the performance of a passage in sixths on two banks of keys with one hand. This portion of Lemare's Romance in D flat represented a duet by flute and oboe. The oboe part was performed entirely with the thumb of the right hand on the middle bank and the flute part with different fingers of the same hand on the upper bank of keys. There were two encores.

So much has been written about the Georgetown orchestra concert that it is useless to add anything here. It might be interesting to explain how Josef Kaspar could in a few months' time train an amateur orchestra to play like professionals. Most of Mr. Kaspar's attention was given to the strings; and, taking a violin in hand, Mr. Kaspar went over every passage, note by note, until the phrasing, bowing and expression of each phrase was perfect. Such a result as was witnessed by those who heard the or-

chestra at the early rehearsals of last winter is not accidental. It comes only through hard work, combined with ability and great patience. The young people who have had this excellent training owe a vote of thanks to the talented director, and so does every citizen of Washington. One of the most remarkable things about the orchestra was that with these few months' practice it has been able to demonstrate its ability in all branches of orchestral performance. At the concert there were the orchestral part of Grieg's A minor Concerto, an accompaniment for an Aria, three pieces for full orchestra, and two for strings, for this organization to tackle, and all were done most successfully. The excellent work done by Mrs. H. Clay Browning at this concert was a proof that she deserves the high reputation which she has gained as a singer in this city. She substituted at a three hours' notice for Mrs. Thomas Noyes, who was unable to sing on account of a severe cold. Mrs. Browning sang the same aria which was to have been sung by Mrs. Noyes. She sang it just as well as if she had rehearsed it in the usual way. She was in excellent voice and sang the aria entirely from memory. Her other pieces were a selection from "Mignon," and a charming song by Sawyers, entitled "Spanish Romance," and her interpretation of the last named song was thoroughly captivating. Anton Gloetznier played the piano part of the concerto. The tempo was purposely a little slower than it had been at the rehearsals. This accounted for the fact that the piano part could not be quite so brilliant as at the rehearsals, where the concerto was taken considerably faster. Toward the latter part of the concerto, however, Mr. Gloetznier played with fire and brilliancy, and fully made up for a slight uncertainty which was apparent in the performance of the first part.

A delightful harp and cello recital was given at the Columbia Theatre last Wednesday by Josephine Sullivan, Irish harpist, and Lillian Littlehales, cellist. It was a delightful program, and showed these two young women to be superior artists. That Miss Sullivan has earned the title of "Irish harpist" was shown by the great hit she made in playing a group of Irish songs, including "Believe Me If All Those Endearing Young Charms." When recalled twice she played "The Harp That Once" and "Wearing of the Green," and thus showed herself to be patriotic as well as musical.

The Marine Band Orchestra has closed its season. The last program included, among other things, the "William Tell" overture, "Ballet Music" by Delibes, and a new piece by W. H. Santelmann. The present season has been a very successful one, and the good results have proved the wisdom of the reorganization of the band and the increase of salary for the musicians. A benefit will be given by the band on May 15 for the poor of Washington.

On account of lack of room many notices were omitted from this column last week. Among them was that of a pupils' recital in preparation by Mme. Anna Holberg. The participants in this recital will be W. W. Gibson and Miss R. Holberg. The program will be given later.

Herr Albert Wolffrengen, tenor, late of the Royal Opera House, of Berlin, is in Washington for a short time. He sang with great success at a Saengerbund concert and at the last Choral Society concert. He will give a recital at Carroll Institute Hall on May 17. The program includes "Die Post" and "Das Rosenband," by Schubert; "Auf flügel des Gesanges," by Mendelssohn; "Widmung," by Schumann, and songs by Franz, Strauss, Rubinstein, Gounod, Hildach, Henschel, Wagner, Herrman and Leoncavallo. He will be assisted by Anton Kaspar, violinist, and Henry Xander, accompanist. **BERENICE THOMPSON.**

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PHILADELPHIA OFFICE THE MUSICAL COURIER,
4230 Regent Square, May 5, 1900.

THE Philadelphia Symphony Society gave their third and last concert of the season on Thursday evening, and I might also say the best of this year.

The program consisted of the "Ruy Blas" overture, Mendelssohn; Gade's A minor Symphony; soprano aria from "Otello," Verdi; overture to the fifth act of Reinecke's "König Manfred," and a suite of Moszkowski, "The Nations." In all of these, and notably in the suite, the orchestra played with much spirit and a unity of attack which would have done credit to a professional body of men, and which entitles them to the highest praise.

Miss Gertrude M. Rennyson was the soloist of the evening. As it was only last week that I had occasion to write my impressions of the talented young singer, all that remains to be said is that she sang her solo with much feeling and good tone. I enjoyed her solo as much as is possible for me to enjoy anything from "Otello," which opera, to me, is the synonym of boredom.

Among other musical events of this week may be mentioned Miss Altima's piano recital on Monday night and the annual public concert of the Manuscript Society on May 2, both of which were most enjoyable.

In my intercourse with the many musicians of this city it stands to reason that I occasionally hear musical gossip which is of great interest. Very recently two such little items have come to my ears, yet in both instances I have been pledged to secrecy as to the names of the subject of the gossip. However, I am a woman, and whoever heard of a woman keeping a secret? Moreover, I am a reporter, and the combination is too strong for even my tender conscience. I must at least hint at my news, or the alternative I leave to the imagination of my readers. The first news that reached me was to the effect that a prominent organist was making active preparations to produce Bach's B minor Mass, and has already engaged his basso for the solo work. The other piece of gossip is of importance because, totally unexpected, it will change the aspect of several things now under preparation for next winter. It was most authoritatively stated to me that a certain well-known musician, who has only recently settled here, is about to return from whence he came. If I could tell the name my readers would be as much surprised and as incredulous as I when it was told to me. I will endeavor to get a positive statement of this fact, and then, if possible, THE MUSICAL COURIER readers will be the first to hear it.

The Junger Männerchor will give a concert on Sunday evening, for which they have engaged that bright little soprano, Miss Jennie Foell, as soloist. Miss Foell is a great favorite among the German societies of this city, for, apart from her sweet voice and face, I presume the fact that she is thoroughly at home in German songs has a great deal to do with it.

E. Cholmeley-Jones will give his annual concert on the

evening of May 15 at Griffith's Hall. He will be assisted by his pupils, the choir of the Church of the Incarnation, and Dr. Ion A. Jackson, of New York.

The Mendelssohn Club will hold its last concert this season on Wednesday evening, May 9, at the Academy of Music. As I have mentioned before, the program on this occasion will consist entirely of works by American composers, including Chadwick, Neidlinger, Douty and Cauffman.

DOMINGA LYNCH SOUDER.

Joseph Joachim School's Recital.

AN appreciative and enthusiastic audience assembled in Chamber Music Hall, Carnegie Hall, New York, on the afternoon of May 2, when this interesting program was presented by pupils of the Joseph Joachim School, of which Miss Geraldine Morgan is director:

Symphony No. 2, D major.....Haydn
Orchestra class,
Paul Morgan, conductor.
Romance in F major.....Beethoven
Melinda Rockwood.
Concerto for two violins, D minor.....Bach
First violin, Dorothea Miller, Mary Freeland; second violin,
Alice Jones, Melinda Rockwood.
Gavotte for violin solo, from suite in E major.....Bach
Mary Freeland.
Folksong, Suwanee River, for four (half-size) violins.....
Harriet Ogden, Gladys Stuart, Edwin T. Holmes, Jr.,
Kenneth Bonner.
Adagio, from Concerto in G minor.....Bruch
Miss Dorothea Miller.
First violin, Mary Freeland; second violin, Melinda Rockwood;
viola, Alice Jones; cello, Alexander Fachiri.
Cello solo.....Goltermann
Alexander Fachiri.
Spanish Dance.....Sarasate
Alice Jones.
Largo.....Händel
String orchestra.

Miss Geraldine Morgan is to be congratulated upon the success of this recital, the performance of three young and talented students—a number of whom are not yet in their teens—being very creditable and promising. Upon entering the hall to play a piano accompaniment, this popular and competent instructor was warmly received, and was presented with a magnificent bunch of roses. The orchestral class was very satisfactorily conducted by Paul Morgan.

Sousa Captures Paris.

WE understand from the despatches that John Philip Sousa and his band have encountered a hearty reception in Paris. The band played for the first time on the Exposition grounds last Sunday. The stirring marches, followed by "The Star Spangled Banner" and the national anthem, were in turn greeted with the wildest enthusiasm. Frenchmen united with the Americans in according a demonstrative welcome to the "American March King" and his famous band.

Richard Burmeister Recital.

RICHARD BURMEISTER will give a recital Friday, May 11, for his pupils, at 604 Park avenue. Mr. Burmeister made a successful tour through the South during the month of March. It was followed in April by many more brilliant successes; in Cambridge, with the Kneisel Quartet; in Hartford and Middletown at recitals, and in Pittsburg last Thursday with the Apollo Club. At each appearance Burmeister was enthusiastically received, especially in Pittsburg. Carnegie Hall was crowded to its utmost capacity, the audience demanding many encores from the distinguished pianist.

Music in St. Paul.

ST. PAUL OFFICE THE MUSICAL COURIER,
THE MARLBOROUGH, Summit Avenue, May 8, 1900.

THE Schubert Club Choral Association scored a triumph on Saturday evening, April 21, at the People's Church, when the presentation of Handel's "Messiah" was given, with chorus, orchestra and organ, under the direction of Emil Ober-Hoeffer. The success of this oratorio and the honors won by the local organizations can be looked upon as nothing less than a triumph for the Schubert Club chorus, which with this concert completed its second season of existence.

The visiting quartet of artists were Miss Hildegard Hoffmann, of New York, soprano; Holmes Cowper, tenor, of New York; Mrs. Carey-Libbey, contralto, of Chicago, and Charles Clark, baritone, of Chicago.

The chorus and orchestra under Mr. Ober-Hoeffer's able direction were not only letter perfect in their knowledge of the work, but they were imbued with the spirit and conception of the work. It was a chorus and ensemble to be proud of, and the people of St. Paul, who were present in large numbers, were enthusiastic in their appreciation, and the applause throughout the different points of the program was deserving and spontaneous.

The orchestra was a semi-amateur-professional one, and comprised the best local artists and talent in this city, the young women of the city taking prominent parts. Director Ober-Hoeffer brought the work of the orchestra to a creditable plane of performance, and the result of Saturday evening's reading of "The Messiah" and the work of the local forces were the most important features of the concert, proving that the city contains the requisite artist amateur material for a splendid orchestra, and an able conductor, who has the necessary requirements to obtain from musicians the best they have to give. The audience was one of the largest seen in the People's Church this winter.

The violin pupils of Olaf Hals gave their first recital on Monday evening, April 30, in the rooms of Howard-Farwell & Co. The event brought out a large number of the friends of the violin players, and a program was given which embodied eight numbers from the classic and modern schools of violin literature. This is the first violin recital given in the city for some years, and the work done by the different members of the class was in every way complimentary to the thorough training and conscientious work done by Mr. Hals for the past two years. Mr. Hals is one of the city's best local artists, and his rapidly increasing popularity both as a soloist and teacher is gratifying to his friends at home and abroad.

The Schubert gave the last of its recitals on Monday evening, April 30, at Mozart Hall, when the concert took the form and character of a request program. Those participating were Miss Hall, Miss Zenzius, Miss Hartsing and Mrs. Curtis, Miss Pace, Louis Shawe, Miss Ella Richards, string quartet composed of Messrs. Berg, Geist and Maar, and Mrs. F. L. Hoffman. Prior to the opening of the program a formal presentation and gift was made by Mrs. C. E. Furniss to Mrs. Russell Dorr, the retiring president of the club, in behalf of the associate and active members. The gift took the form of a sunburst of pearls and diamonds, and was a fitting tribute to one whose energies and spirit have been so generously given to the cause and elevation of good music in our city. Mrs. Dorr responded and thanked the club in a few well chosen words.

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Musical People.

A Ladies' Choral Union has been organized at Chatham, N. Y.

The Clavier Club, of Lewiston, Me., gave a fine program at its last meeting.

Arthur Hyde gave a second organ recital in Bangor last month. George E. Boyd was the soloist.

At Kokomo, Ind., Miss Margaret Gorman and Miss Anna Rivers were soloists at an entertainment.

Mrs. C. O. Schweer and Miss Olivia Schultz were soloists at a late meeting of the Woman's Club, Beardstown, Ill.

At the last Philharmonic concert in Newport, R. I., duets were sung by Jessamine A. Chase and Augustus H. Swan.

The pupils of Mrs. Azariel Smith gave their ninth vocal recital in April at Jackson, Mich., at the First M. E. Church.

Plans for a May music festival at Ithaca, N. Y., are being made.

The Choral Society, of Port Henry, N. Y., expects to give a concert soon.

The music pupils of Mrs. Edgar G. Russell recently gave a recital at the music rooms of Buckingham & Moak, Utica, N. Y.

At the Allegheny, Pa., Musical Association's concert, when "The Creation" was sung, Mrs. W. A. Lafferty was one of the accompanists.

The members of the Chaminade Quartet at Saint Joseph, Mo., are Mrs. Elmer Frohman, Miss Hannah Cundiff, Miss Hal Rogers, Miss Agatha Pfeiffer.

The Cecilian Quartet, composed of Miss Clara Williams, Mrs. Geo. B. Donavin, Miss Loma Owen and Mrs. J. W. Pfiffner, recently sang at Delaware, Ohio.

A piano recital was given by the pupils of Mrs. W. D. McQueen, at the home of her father, John E. Iseman, on Highland, avenue, Middletown, N. Y., in April.

Genevieve Clark Wilson, Charles Sindlinger and Edward C. Kuss were the soloists at the annual concert given by the music department of Coe College, Cedar Rapids, Ia.

At Waynesboro, Va., the friends and patrons of the Valley Female Seminary, Mrs. J. Winston, principal, were recently entertained at a recital given by Mrs. Lanier's music class.

Mrs. F. S. Wardwell, formerly of Danbury, Conn., has been engaged as soprano and director in the First Congregational Church of Stamford, and began the duties of her new position on Sunday, May 6.

The Meriden (Conn.) Orchestral Club has decided to give its second concert on May 15 at Town Hall. The soloists on this occasion will be Miss Mary A. Cahill, soprano, and George Boardman, pianist.

The Arion Orchestra, P. A. Laffey, director, gave a concert at Oshkosh, Wis., on April 24, assisted by Gene-

vieve Clark Wilson, Guy Bevier Williams, George Briggs, P. A. Laffey; accompanist, Clarence L. Sheppard.

The second public concert by the Philharmonic Society was given April 26 at the Auditorium, Louisville, Ky., with Mrs. Harry Williams, formerly Miss V. V. Nicholas, and Hugh McGibney, of Indianapolis, as soloists.

The pupils of Gerdard Tønning gave a piano recital in the Masonic Temple Hall, Duluth, Minn., in April. They were assisted by Miss Charlotte McLaren, soprano; Miss Ella Mason, soprano, and Morris Freimuth, violinist.

The Syracuse (N. Y.) Liederkranz, the oldest and most representative German singing society in that city, will attend the Saengerfest to be held in Brooklyn on June 29 and 30 and July 1 and 2, and compete for the prizes offered.

The clubs of Lebanon, Mo., consisting of Shakespeare Club, Musical Club, Domestic Science Club and Bachelor Girls Club, joined forces and gave an entertainment at the Opera House, April 23, for the benefit of the free library.

The advanced pupils of Prof. Arthur Ingham gave a complimentary recital recently in Springfield, Ill. Those who took part in the program were Miss Jocie Nodine, Miss Clara Streckfuss, Miss Grace Rauch and Benjamin Franklin Cleverly.

Joseph T. Hunter is planning to give a concert soon in North Adams, Mass., for which he has secured Miss Mabel Estelle Chapin, Mrs. George Mackerracker, T. M. Dillaway, Miss Sara Gibson, pianist of the Empire Concert Company, of Troy, and Ben Franklin.

Mrs. Arthur C. Schiller, Joseph Calhoun, Leslie T. Browne, of Cobleskill; Herschel Roberts, Edgar Belmont Smith and Emil Karl Janser, of Amsterdam; George Edgar Oliver, were the artists at Mrs. Herschel Roberts' musical in Amsterdam, N. Y., last week.

A concert was given recently at Mauch Chunk, Pa., by the Presbyterian Church Choir, the Columbian Quartet, consisting of Messrs. G. B. Colestock, Louis Haas, Clarence Weiler and James R. Hoag; Leo J. Sondheim, Sidney Sondheim and Miss Ella Yaeger.

The members of the Pianists' Club, Passaic, N. J., are Mrs. Harry Ray Bartlett, Mrs. A. Swan Brown, Mrs. Robert Rutherford Grenelle, Mrs. George Le Baron Hartt, Miss Claudia Louise Hemion, Miss Bird MacLagan, Mrs. Richard Morrell, Miss Alice Lucia Spencer.

At Elgin, Ill., the Key Note Club gave a Russian concert, the soloists being Mark D. Yarwood, Luella E. Skinner, Mr. Hyer, Bertha E. Strauss, Mrs. H. A. Rice and Miss Ida M. Schelker. Mrs. Dr. Bell, Mrs. Frank Joslyn, Miss Bessie Childs and Harry Miller were the accompanists.

Those who took part in the musicale at Athol, Mass., last week were Mrs. Clare Humphrey, Miss Hatch, Mrs. Lindsey, Mrs. Minnie Howe, Mrs. Henry Stone, Mrs. Almond Smith, Miss Kate Fay, Mrs. Maude Ellis, Miss Carrie Hosmer, Mrs. Winnie Barton, Mrs. H. C. Smith, Mrs. Dr. Bolton, Mrs. Lottie Foye.

Those who volunteered their services for the Business Women's Club concert at Louisville, Ky., were Miss Flora Marguerite Bertelle, Miss Beatrice Shafer, Miss Virgie Shafer, Miss Josephine Hogue, P. J. Schlicht, B. B. Green, Mrs. J. B. Whitney, Carl Schmidt; Mrs. Fannie Brown Kerr, accompanist. Mme. M. E. Vincent was the directress.

The pupils of Mrs. C. W. Tinsman taking part in the recent recital at Muskegon, Mich., were Mrs. A. E. Waggoner, Miss Alice Damm, Miss Eva Koon, Miss Belle Fortune, Miss Lillian Hollar and Justin Rote. Mrs. J. W. Wilson and Mrs. C. W. Tinsman were the accom-

panists. Mrs. Tinsman by request sang "Friends," from "The Jolly Musketeer," at the conclusion of the program.

Prof. John B. Shirley, of Lansingburgh, N. Y., a member of the Troy Vocal Society, has been appointed by Superintendent Skinner, of the State Department of Public Instruction, to be the musical instructor for the State Summer Institute at Thousand Islands Park, July 9 to 27. This will make Professor Shirley's fourth summer in institute work for the State, and his second at Thousand Islands Park.

The Woman's Music Club, of Elmira, N. Y., have elected officers as follows: President, Mrs. William T. Bailey; vice-president, Mrs. Nettie Love; secretary, Mrs. W. D. Reynolds; treasurer, Mrs. B. W. Lambert; corresponding secretary, Miss Ione Slocum; librarian, Mrs. Frederick West; chairman of instrumental, Miss Greener; chairman of vocal, Miss Davenport; chairman of strings, Mrs. Brown; chairman of literature, Miss Beckwith. The club has a membership of seventy-nine.

Miss Mamie Lynch, Miss Anna and Jennie Sheil, Miss Catherine Fink, Miss Esther Kraft, Miss Mattie Wiegand, Miss Bessie Johnson, Miss Nellie Wholam, Miss Genevieve Paitree, Miss Marie Fay, Mrs. G. Hart Wisner, Mrs. E. J. O'Leary, Miss Carrie Burgess, Miss Catherine Buckley, Miss Leidecker, Charles Rosengreen, Benjamin Simons, Master Mortimer Wilkinson, Charles Beisenback, Frank Fink and Thomas Sheil, pupils of Miss Mary Vogt, Rochester, N. Y., held a recital and examination on the 3d.

An event of interest to pianists will be the meeting of the State League of Piano Quartets, which will take place in Grand Rapids, Mich., in May. Mrs. I. W. Barnhart is president of the league, and two local quartets will take part in the competitive program, which is one of the features of the meeting. One of these organizations is composed as follows: Mrs. Post, Miss Etta Darr, Miss Emma Loomis and Miss Beckwith. The personnel of the other quartet is Mrs. Barnhart, Miss Bessie Walker, Miss Viola Crow and Miss Grace Clark.

Those who took part in the cantata given at Pittsfield, Mass., April 30, were Mrs. Henry Traver, Mrs. Louise D. Colburn, Miss Jennie McGowan, Miss Bertha Sauer, Miss Amy Marshall, Miss Emma Cogswell, Miss Bessie Chapin, Miss Ethel Pierce, Miss Lillian Hudson, Miss Rose Moran, Miss Lizzie Polly, Miss Lizzie Swartz, Miss Velma Cook, Miss Bessie Wood, Mrs. Goodrich; altos, Mrs. W. P. Wood, Miss Sadie Johnson, Miss Florence Conger, Miss Flora Chase, Miss Alice Parker, Miss Evelyn Bourne, Miss Bessie Mead, Miss Lucy Richards, Miss Flora White, Miss M. Howes, Miss Jessie Malcolm, Miss Margaret Haight, Miss Ethel Brown; tenors, Fred Dunham, George Jostlyn, Andrew Higgins, John Maguire, Joseph Cox, Fred. G. Belden, H. K. Bedford; basses, W. H. Way, Charles Reinhardt, W. H. Polly, Thomas Renfrew, Harry Rodgers, Herbert W. Griffen, W. Reinhardt.

The Philharmonic Society, of Dayton, Ohio, has just given a concert. The officers of the society are: President, H. V. Lytle; vice-president, J. F. Kiefaber; financial secretary and treasurer, F. A. Funkhouser; recording secretary, Daisy W. Fletcher; librarian, Preston Kalter; music committee, J. A. Wortman, Etta M. Butz and Lou Baer. The chorus, under the direction of Mr. Glover, is as follows: Anna D. Foss, Maude Adkins, Annabel Ambrose, Etta M. Butz, Zelma Bates, Loretta Clevenger, Georgiana M. Dye, Bertha M. Ditzel, Dorothy Feicht, Minnie Washburn, Blanche L. Wuichet, Louella Anderson, Irene Spencer.

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A Sinsheimer Pupil.

At a concert given in the hall of the New York College of Music on Saturday evening, April 28, the star performer was Miss Fannie Levine, a young violinist of talent. Miss Levine was assisted by the New York String Quartet, of which her teacher, Bernard Sinsheimer, is the leader. Mr. Sinsheimer and Miss Levine played a Bach Largo arranged for two pianos. Eugene Bernstein, the pianist, played a composition by Arnold Volpe. B. Edgardo Zerni, tenor, sang songs by Tosti and Costa. Miss Levine's solos were two movements from De Beriot's Seventh Symphony and Vicuxtemp's Ballade and Polonaise. The quartet, augmented by several other instruments, contributed numbers by Grieg and Jensen.

Miss Levine, whose concert it really was, made a most favorable impression, and was cordially received by a large audience.

Miss Anna Miller Wood's Pupils.

Three of Miss Wood's pupils who have made public appearances this year are Miss Ethel Reed, Miss Carolyn Boyan and Miss Cornelia Little. At the recital given in Chickering Hall on April 21 they all took part. A large and musical audience had nothing but words of praise for these young women and their teacher.

Miss Carolyn Boyan sang at a concert in Pawtucket on April 23 that was given under the direction of Mr. Lomas, of Providence.

Miss Ethel Reed last week gave a song recital in Providence, at the Eloise. The local critics said of her:

Miss Reed sang the Irish song by Foote and Purcell's "Nymphs and Shepherds" in a simple and dainty manner, yet with a rhythmic precision which is so often neglected by exponents of the vocal art. Her voice is very clear and limpid and the equality of tone in the different registers is its strongest point and quite a necessary factor to a pleasing rendering of such compositions as those presented last evening.

The group of songs by Robert Franz was finely sung, as was also the last number on the program, "May Day." This latter was so well received that Miss Reed was compelled to return and repeat it. —Providence News.

In the performance of the program, which was of sterling merit and covered a wide range of ancient and modern songs, Miss Reed revealed the possession of unusual vocal gifts, and her interpretation was marked by musical feeling and intelligent delivery. Her voice is of a quality noticeable for its fresh and clear timbre, and very evenly developed throughout an extensive compass. —Providence Telegram.

Sapio.

ROMUALDO SAPIO left for Europe on Saturday. He will visit Italy and then go to London, where Mme. Clementine De Vere will meet him, as the latter has a number of important engagements in England.

Van Yox-Baernstein Song Recital.

FROM an artistic point of view, the song recital by Theodore Van Yox and Joseph S. Baernstein, given at Knabe Hall last Wednesday evening, proved one of the interesting musical affairs given in New York this season. From the size and quality of the audience, the recital was also financially and socially successful.

Both of the singers are young men who have made rapid progress, and during this season especially both have appeared in a number of the best metropolitan concerts. The merits of both singers have been frequently mentioned in the columns of THE MUSICAL COURIER.

Mr. Van Yox's tenor voice has the genuine tenor quality. It is true and sympathetic, and shows to good advantage in romantic and religious compositions.

Mr. Baernstein's vibrant, rich and sonorous basso is equal to all styles of music. Having appeared together as soloists at numerous concerts, the two singers arranged to give a recital together, and from the success of their venture they may repeat the affair in other cities. Their program, which was unhackneyed, shows them to be artists of high ideals. The recital was opened with a duet, "Nina," by Guercia, a romantic song in which the lover and his loved one are described rowing toward the shore on a moonlight night. The voices of the two singers blended beautifully together.

The first group of solos was sung by Mr. Van Yox, the tenor. These were the tender berceuse from Godard's "Jocelyn;" "The Song That My Heart Is Singing" (Hawley); "Ninon" (Tosti), and "With the Wine on the Rhine" (Reis).

Of special artistic interest was the song cycle, "Eliland," by Von Fielitz, sung in German by Mr. Baernstein with the dramatic force that conveyed the pathetic story and moved all hearts. Mr. Van Yox closed the first part of the recital with the "O Paradiso," aria from Meyerbeer's "L'Africaine," and the tenor gave this number in his very best style, singing even in the climaxes with rare sweetness and pure intonation.

Mr. Baernstein opened the second part of the recital with a Meyerbeer number, "The Monk," and he sang it with ringing voice and soldierly vigor. Mr. Van Yox sang next his second group of songs all in English—"I Chant My Lay" (Dvorak), "Tune Thy Strings, O Gypsy" (Dvorak), "Songs My Mother Taught Me" (Dvorak), "May Morning" (Denza), "She Is So Innocent" (Lecocq), and "O For a Day of Spring" (Andrews).

The audience waxed especially demonstrative after the Denza and Lecocq songs, although the musicians liked best the Dvorak compositions. Mr. Baernstein's final group included "Falstaff's Song" (Fisher), "Under the Rose" (Fisher), "Hinaus" (Ries), "Feldensamkeit" (Brahms), and "Wanderlied," by Schumann. The Ries, Brahms and Schumann songs Mr. Baernstein sang in German, and his interpretations appealed again to the musician rather than to the layman. The musical settings by William Arms Fisher are strikingly different, and owing to the fact that the words are by well-known American authors were particularly well received by the audience. Edmund Clarence Stedman wrote the words for "Falstaff's Song," and they are as virile as the words of "Under the Rose," by Richard Henry Stoddard, are sentimental. Mr. Baernstein, in singing these songs, made the distinction decidedly marked, and therefore both the composer and poets owe him a vote of thanks.

The singers closed their recital with "The Crucifix," by Faure, and in this beautiful sacred duet the voices again blended harmoniously. Isidore Luckstone played the piano accompaniments for all the numbers but the last with his usual reliable and musical style. Willis Alling, the organist of St. Mark's Protestant Episcopal Church, accompanied on the organ during the singing of "The Crucifix," thus imparting impressive finale to a rarely delightful concert.

The following acted as patrons of the recital: Mr. and Mrs. J. Aron, Mr. and Mrs. John P. Duncan, Mr. and Mrs. S. Freeman, T. P. Fowler, R. T. H. Halsey, Alex. M. Hud-

nut, David Hyman, Frank Loomis, Miss Ristora Levenson, Mr. and Mrs. A. Duane Pell, Mr. and Mrs. Louis Schwartz, Mr. and Mrs. Samuel Schiff, Mr. and Mrs. Jos. Simon, Miss Minnie Sands, James C. Stead, Mr. and Mrs. F. S. Smithers, Mr. and Mrs. Nath. Sherman, A. Smith, Mrs. Gerald N. Stanton, Mrs. Henry M. Sanders, James Sterling, Rev. E. Walpole Warren and Gen. and Mrs. James Grant Wilson.

Anna E. Otten's Violin Recital.

A LARGE audience greeted Miss Anna E. Otten, the young violinist, at her recital, given in the small ballroom of the Waldorf-Astoria Monday afternoon, April 30.

Miss Otten has been heard at concerts this season, and on each occasion achieved success. Her musical gifts are of a high order. Her technic is ample and brilliant, and in this respect she ranks with some artists of international renown. Her bowing is graceful, and in romantic compositions she plays with the expression of a mature artist.

Accompanied at the piano by her talented sister, Miss Clara Otten, the young violinist played a sonata by Tartini, written primarily to show facility in execution. Miss Otten proved herself equal to the composer's demands. At her second appearance before the audience Miss Otten played a Romance by Beethoven, Wagner's "Albumbblatt," arranged by Wilhelmj, and Wieniawski's Scherzo-Tarantelle, three compositions of strikingly different schools.

The young performer played the Beethoven work with the musical understanding that appeals to the seriously inclined in music. Sentiment, without sentimentality, that is healthful and truly artistic, and in this respect Miss Otten rises superior to some of the younger violinists of the day. The "Albumbblatt" of Wagner she played charmingly, and the rapid Wieniawski composition she played brilliantly. The audience recalled her enthusiastically, and Miss Otten played again, this time the "Perpetual Motion" from the Third Violin Suite by Franz Ries.

In her final group of pieces Miss Otten gave another exhibition of various styles. Her closing numbers were a Spanish Romance by Sarasate, Popper's "Dance of the Elves" and Hubay's "Hejre Kati." Miss Otten played the Hungarian music with surprising fire and breadth, showing an excellent conception of such music. Her sister played all of her accompaniments with musicianly intelligence.

Miss Otten was assisted by that delightful singer Perry Averill. The baritone sang first the aria "Es hat Nicht Sollen Sein," from Nessler's "Trompeter von Säckingen," a number that suited well the sympathetic quality of his voice. He was recalled, and then sang the "Dio Possente," from "Faust." Between Miss Otten's groups of short pieces Mr. Averill sang "Thou Art My All," by Tipton, and "L'Amour et el Bonheur," by Goring Thomas. The audience insisted on another encore and he sang for them an English song. Orton Bradley played Mr. Averill's accompaniments.

Recital by a Combs Conservatory Student.

Edward Watson Pedrick, one of the vocal students of the Combs Broad Street Conservatory of Music, was heard in the following excellent program on Wednesday evening, May 2:

Why Do the Nations? (Messiah).....Händel
I Love Thee.....Grieg
1. Murmur Not.....Schumann
No One My Grief Can Feel.....Tschaiowsky
Piano solo, Fantaisie, op. 49.....Chopin
Honor and Arms (Samson).....Händel
Dio Possente (Faust).....Gounod
Piano solo, Valse, op. 34, No. 1.....Moszkowski
Serenade de Don Juan.....Tschaiowsky
Anathema.....Von Fielitz
Toreador Song (Carmen).....Bizet

Mr. Pedrick has a well placed bass voice of remarkable range, and he uses it with unusual freedom and depth of feeling. His interpretation also gives marked evidence of musicianly training.

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APRIL 19, POSEN.

APOLLO HALL.

PROGRAM.

Vorspiel Meistersinger.....Wagner
Vorspiel and Liebestod, Tristan.....Wagner
Good Friday Spell.....Wagner
Rhapsodie No. 1.....Liszt
Eroica Symphony.....Beethoven

APRIL 20, BRESLAU.

CONCERT HOUSE.

PROGRAM.

Same as in Posen.

APRIL 21, BRESLAU.

PROGRAM.

Overture, Leonore, No. III.....Beethoven
Symphony Pathétique.....Tchaikowsky
Siegfried Idyll.....Wagner
Funeral March, Götterdämmerung.....Wagner
Overture, Tannhäuser.....Wagner

APRIL 22, KATTOWITZ.

REICHS HALLE.

PROGRAM.

Same as in Posen and first Breslau night.

APRIL 23, CRACOW.

TURNHALL.

PROGRAM.

Same as in Posen and first Breslau night.

APRIL 24, BRUNN (AUSTRIA).

FESTIVAL HALL OF THE GERMAN HAUS.

PROGRAM.

Overture, Tannhäuser.....Wagner
Don Juan.....Strauss
Carnaval Romain.....Berlioz
Symphony, C minor.....Beethoven

APRIL 25, PRAGUE.

RUDOLFINUM.

PROGRAM.

C minor Symphony.....Beethoven
Symphonic Poem, Ultava.....Smetana
Don Juan.....Strauss
Symphony Pathétique.....Tchaikowsky
Overture, Tannhäuser.....Wagner

APRIL 26, LINZ.

VEREINSHAUS HALL.

PROGRAM.

Same as Posen.

APRIL 27, GRAZ.

INDUSTRIAL HALL.

PROGRAM.

Same as in Posen, with addition of Carnaval Romain.

APRIL 28, LAIBACH.

TON HALLE.

PROGRAM.

Meistersinger Vorspiel.....Wagner
Don Juan.....Strauss
Rhapsodie No. 1.....Liszt
Eroica.....Beethoven

APRIL 29, TRIESTE.

ARMONIA THEATRE.

PROGRAM.

Faust Overture.....Wagner
Meistersinger Vorspiel.....Wagner
Good Friday Spell.....Wagner
Rhapsodie No. 1.....Liszt
Eroica.....Beethoven

APRIL 30, VENICE.

LICEO MUSICALE.

PROGRAM.

Meistersinger Vorspiel.....Wagner
Tristan Vorspiel.....Wagner
Parsifal Vorspiel.....Wagner

Don Juan.....Strauss
Eroica.....Beethoven

MAY 1 (LAST NIGHT), BOLOGNA.

COMMUNAL THEATRE.

PROGRAM.

Meistersinger Vorspiel.....Wagner
Parsifal Vorspiel.....Wagner
Good Friday Spell.....Wagner
Tannhäuser Overture.....Wagner
Eroica.....Beethoven

MAY 2 (TO-NIGHT), MILAN.

CONSERVATORY HALL.

PROGRAM.

(In Italian.)

Preludio dei Maestri Cantori.....Wagner
Sinfonia Eroica.....Beethoven
Preludio e Morte d'Isotta.....Wagner
Rapsodia Slava.....Dvorak
Marcia funebre nel Crepuscolo degli Dei.....Wagner

MAY 3, TURIN.

THEATRE ROYAL.

PROGRAM.

Same as Milan, with the exception of Liebestod, for which Strauss' Don Juan is substituted.

MAY 4, LYON.

CASINO.

PROGRAM.

Carnaval Romain.
Tristan Vorspiel.
Good Friday Spell.
Götterdämmerung March.
Tannhäuser Overture.
C minor Symphony.

MAY 5, GENEVA.

VICTORIA HALL.

PROGRAM.

Eroica. Tristan Vorspiel. Siegfried Idyll. Liszt Rhapsody.

MAY 6, GENEVA.

II CONCERT.

PROGRAM.

Vorspiel Meistersinger. Tchaikowsky's Pathétique. Good Friday Spell. Funeral March. Overture Egmont.

MAY 7, BERNE.

CATHEDRAL.

PROGRAM.

Meistersinger Vorspiel. Tristan Vorspiel. Good Friday Spell. Carnaval Romain. Eroica.

MAY 9, ZURICH.

NEW TONE HALL.

PROGRAM.

Meistersinger Vorspiel. Siegfried Idyll. Tristan Vorspiel. Good Friday Spell. Eroica.

MAY 10, BASEL.

MUSIK HALL.

PROGRAM.

Same as Zurich, except the Idyll, in place of which Leonore No. 3 is played.

MAY 11, FREIBURG.

PROGRAM.

Meistersinger Vorspiel. Tristan Vorspiel. Freischütz Overture. Liszt No. 1 Rhapsodie. Eroica.

MAY 12, STRASSBURG.

UNION HALL.

PROGRAM.

Meistersinger Vorspiel. Pathétique Symphony. Tristan Vorspiel. Good Friday Spell. Carnaval Romain.

MAY 13, WIESBADEN.

CUR HALL.

PROGRAM.

Same as Strassburg, except Eroica in place of Tchaikowsky Symphony.

MAY 14, HANNOVER.

CONCERT HOUSE.

PROGRAM.

Pastorale Symphony.....Beethoven
Vorspiel Parsifal.....Wagner
Funeral March, Götterdämmerung.....Wagner
Rienzi Overture.....Wagner
Rhapsody 1.....Liszt

Clarence Eddy.

MR. CLARENCE EDDY, the distinguished organist, left for Europe yesterday on the Kaiser Wilhelm der Grosse.

MUSIC IN

BROOKLYN.

WHATEVER may be the facts in other communities, the musical season is not yet over in Brooklyn. Last evening (Tuesday) the New England Society, of Brooklyn gave a musicale at the Art Gallery, on Montague street, at which an unusually interesting program was presented. The soloists were Mme. Charlotte Maconda, the coloratura soprano; Mrs. Katharine Fisk, contralto, and Theodore Van Yox, tenor. Walter Henry Hall conducted the choruses by the Old English Glee Singers. A report of the concert will be published in THE MUSICAL COURIER next week.

Miss Hildegard Hoffmann, the soprano; Dr. Victor Baillard, baritone, and Walter McIlroy, tenor, were the soloists at a concert given at Memorial Hall last evening (Tuesday) by William G. Hammond. More about this concert in the next issue.

The Choral Art Society, of Brooklyn, which aims to do for music in Brooklyn what the Musical Art Society does for Manhattan, gave a concert Saturday evening at Association Hall, under the auspices of the Brooklyn Institute. The soloist of the evening, Leo Lieberman, a tenor, and pupil of E. Presson Miller, delighted the discriminating audience with his singing. Mr. Lieberman has that rarest of all voices, a pure tenor, absolutely devoid of nasal or throaty defects, and best of all, he knows how to use his voice. This is the first time this young man sang before an Institute audience, but it will not be the last. Director Franklin W. Hooper, of the Institute, was present, and after the concert congratulated Mr. Lieberman. The young tenor sang Beethoven's "Adelaide" with the feeling of a man of mature years, and notwithstanding the length of that composition, was compelled to respond with an encore, for which he selected a love song by Chadwick. Later Mr. Lieberman sang "Ever Since Then," by Stenhamer, and "A May Morning," by Denza.

The conductor of the Choral Art Society, James H. Downs, is a young man, earnest of purpose and refined musical inclination. His programs appeal to the exclusive rather than to the every day music lovers. As at previous concerts, Mr. Downs program included compositions by Palestrina and Bach. It is in the singing of the works by these fathers of church music that Mr. Downs' society shows its serious best. The singing throughout was beautiful, and this covers it all—attack, precision and balance. Space this week does not permit of extended criticisms of the compositions, but the program, which follows, will show the varied character of the choral numbers:

Exaudi Domine.....Palestrina
Adoremus te Christe.....Palestrina
Christe, Eleison.....Niedermeyer
O Salutaris.....Du Bois
Glory Be to God.....Bach
Early Spring.....Mendelssohn
Spring Delight.....Cui
Autumn.....Grechaninof
Flax.....Grechaninof
Cherry Ripe.....Leopold Damrosch
Liebeslieder.....Brahms

Accompaniments were played by Herbert S. Sammond and Miss Nellie Downes.

A branch of the Castle Square Opera Company opened the week at the Montauk Theatre Monday night in a double bill—"Pinafore" and "Cavalleria Rusticana."

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CINCINNATI, May 5, 1900.

PREPARATIONS are going on energetically for the coming convention of the M. T. N. A., which meets June 20, 21 and 22 in Des Moines, Ia. The centre of these activities is in this city, where President A. J. Gantvoort, of the association, and the secretary, Philip Werthner, reside. Among the pianists who have been invited to appear upon the programs are the following: Richard Burmeister, of New York; Henry P. Eames, of Lincoln, Neb.; Miss Grace Wyman, of Burlington, Ia.; Carl Preyer, of Lawrence, Kan.; E. R. Kroeger, of St. Louis; Henry Rinfrok, of Des Moines; Oliver Pierce, of Indianapolis, and Messrs. Hale and Hoffmann, of Cincinnati.

Among the principal speakers at the round table discussion and at the general sessions I notice the names of the following: Frank E. Morse, of Boston; W. S. B. Mathews, Karleton Hackett, Fred W. Root and Calvin B. Cady, of Chicago; John S. Van Cleve, of Cincinnati; Willard Kimball, of Omaha; P. C. Lutkin, of Northwestern University, of Chicago; A. Rounnell, of Mt. Pleasant, Ia.; Arthur P. Manchester, of Camden, N. J.; J. S. Bergen, of Lafayette, Ind.; N. Coe Stewart, of Cleveland; B. C. Welgemoed, of Tiffin, Ohio; Horace P. Dibble, of St. Louis; Chas. H. Adams, of Mt. Vernon, Ia.; P. C. Hayden, of Quincy, Ill.; H. S. Perkins, of Chicago, and others.

Among the vocalists appear the names of Oscar Garrison, of Omaha; Grant Hadley, of Des Moines; Mrs. Mamie Hissem-De Moss, of Cincinnati; Mrs. Zoa Pearl Parke, of Chicago; Joseph Farrell, of Kansas City; Miss Clanahan, of St. Louis, and many others.

Among the violinists and organists are noted the following names: Alfred A. Butler, of Louisville, Ky.; Horace P. Kelley, of Omaha; Hamlin Hunt, of Minneapolis; Hugh McGiffeny, of Indianapolis; Herman Zeitz, of Quincy, Ill.; Luigi von Kunitz, Pittsburg, and others.

The full Cincinnati Symphony Orchestra has been engaged for three orchestral concerts, and artistic programs have been arranged. Mr. Van der Stucken returns from Europe the last of May to conduct these concerts. The addresses and discussions will all be along the line of the collateral education of the musician and the development of musical art.

The officers have managed to secure a rate of one fare for the round trip from all points outside of the State of Iowa in the territory of the Central and Western Passenger Associations. The report of the educational committee will be of special interest. This committee consists

of Arthur P. Manchester, of Camden, N. J., chairman; Waldo S. Pratt, of Hartford Theological Seminary, Hartford, Conn.; Edward Dickinson, of Oberlin, Ohio, and E. R. Kroeger, of St. Louis and it is preparing a course of collateral study and reading something on the Chautauqua plan which will be discussed and formulated and amended by the delegate membership at the meeting in Des Moines. The programs as mapped out up to date are as follows:

TUESDAY, JUNE 19.

At 9:30 a. m. and 2 p. m.—Delegate sessions.

WEDNESDAY, JUNE 20.

At 9 a. m.—Address of welcome. President's address to members. Two general addresses on "Music." Discussions.

At 1:30 p. m.—Organ recital.

At 2:30 p. m.—Concert of piano, vocal and violin compositions.

At 8 p. m.—Concert of choruses, piano, violin and vocal compositions.

THURSDAY, JUNE 21.

At 9 a. m.—Round table discussions of the different sections of teachers of voice, piano, harmony, public school music, music in the college and university, &c.

At 10:45 a. m.—General session. Address, "The Collateral Education Necessary to the Acquisition of Modern Musicianship," John S. Van Cleve, Cincinnati. Address, Discussion.

At 1:30 p. m.—Organ recital.

At 2:30 p. m.—Concert of compositions for piano, voice, violin, &c.

At 8 p. m.—Orchestral concert, Cincinnati Orchestra, Frank Van der Stucken, conductor.

Symphony (Beethoven).

Concerto for violin or piano.

Vocal solo, with orchestra.

"Les Preludes" (Liszt).

FRIDAY, JUNE 22.

At 9 a. m.—Round table discussions of different sections of teachers of piano, voice, organ, violin, public school music, music in college and university, &c.

At 10:45 a. m.—General address and final report of educational committee.

At 2:30 p. m.—Orchestral concert—

Symphony (Haydn).

Concerto for piano or violin.

Prelude "Passing of Arthur" (Busch); "Caliban's Pursuit" (Van der Stucken).

Vocal solo.

Valse, March, "Damnation of Faust" (Berlioz).

At 8 p. m.—Orchestral concert—

Symphony (Tchaikowsky).

Concerto for piano and orchestra (Burmeister).

Vocal solo.

Overture to "Tannhäuser" (Wagner).

One of the exceptionally interesting musical events of local note during the past week was the ensemble recital given on Thursday night in the Odeon by pupils of Signor Lino Mattioli of the College of Music. The first part of the program was devoted to the first performance in this city of the cantata "The Vision of the Queen," by Augusta Holmès. The second part presented the following:

Trio from Don Giovanni.....Mozart

Miss Gertrude Zimmer, S. William Brady, George Baer.

Duet from La Gioconda.....Ponchielli

Miss Agnes Cain and Miss Katherine Klarer.

Octet from Elijah.....Mendelssohn

Misses Minnie Plaut, Gertrude Zimmer, Elsie Bernard, Sadie Braham, Messrs. Enyeart Hooven, W. A. Curl, S.

William Brady, George Baer.

Trio from Fidelio.....Beethoven

Miss Gertrude Zimmer, Miss Agnes Cain, S. William Brady.

Sextet from Lucia di Lammermoor.....Donizetti

Misses Katherine Klarer, Sadie Braham, Messrs. Enyeart Hooven, W. A. Curl, S. William Brady, George Baer.

Both the cantata and ensemble numbers were such as proved the ripe training the participants had received from their teacher, Mr. Mattioli. Mr. Mattioli has been singularly successful in the training of the voice. His

method is always conservative of the voice—which it cultivates to the utmost.

* * *

The May Festival glory is on. It begins on Tuesday night and will continue until Saturday night, seven concerts altogether. Theodore Thomas has been here all week conducting the mass rehearsals in the orchestra and soloists.

J. A. HOMAN.

Mildenberg's Pupils Play.

THE pupils of Albert Mildenberg, the pianist, composer and director of the Department of Music Classical School for Girls at 2042 Fifth avenue, especially distinguished themselves at the recital given at the school last Friday. The pupils of the vocal teacher also assisted. The program was as follows:

Opening chorus, Rainbow.....

School Glee Club.

Piano solo, Romance in F.....Rubinstein

Miss Marion White.

Soprano solo, Reverie.....Hahn

Miss Clara Fraser.

Piano soli—

Bird as Prophet.....Schumann

Larghetto, from Sonata G.....Rubinstein

Miss Rose Nalle.

Soprano soli—

Rosary.....Stenhammer

Your Presence.....Webber

Miss Grace Argersinger.

Overture, Ray Blas.....Mendelssohn

Miss Mildred Lomax, Miss Clara Fraser, Miss Alice Leaven-

worth, Miss Marion White, Miss Rose Nalle,

Miss Grace Argersinger.

Piano soli—

Nocturne.....Rubinstein

Etude No. 7, op. 25.....Chopin

Miss Alice Leavenworth.

Soprano solo, Spring Song.....Gounod

Miss Clara Fraser.

Piano solo, Ballade.....Grieg

Andante Expression. Allegro Agitato. Allegro Capriccio.

Piu Lento. Allegro Buria. Presto Finale.

Vocal chorus, The Violet.....Reinecke

School Glee Club.

Piano solo, Wanderer Fantaisie.....Schubert

Miss Clara Fraser.

The Binghamton Festival.

BINGHAMTON, May 4, 1900.

ACTIVE preparations are being made by the Binghamton Choral Club, Wm. H. Hoerrner conductor, for a June Festival, to be held at the Stone Opera House June 6 (evening), June 7 afternoon and evening), June 8 (afternoon and evening).

The soloists, with one or two exceptions, have already been engaged, and consist of the following well-known artists: Earl Gulick, boy soprano; Genevieve Clark Wilson, soprano; Grace Preston, contralto; Theodore Van York, tenor; Julian Walker, baritone, and Ernest Gamble, basso.

Mr. Van York has appeared here once before with the Choral Club, but all the other artists will appear in Binghamton on this occasion for the first time. There will be no oratorios given, but the popular successes, "The Swan and the Skylark," "The Crusaders" and "Gallia" will be repeated, and Buck's "Don Munio" and "St. Cecilia's Day" will be given. To popularize the festival the low price of \$2 has been put on the entire course. W.



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Boston Music Notes.

BOSTON, May 5, 1900.

Miss Priscilla White, vocal teacher at Lasell Seminary, Auburndale, gave a delightful song recital in the gymnasium on Monday evening. The room was crowded with an enthusiastic and appreciative audience, many of whom went out from Boston. Miss White was recalled after each group of songs and bowed her thanks, but at last was obliged to respond, and sang a slumber song to her own accompaniment. It is seldom that Miss White has been heard to greater advantage than in this song recital; her voice seems to have gained in beauty, freshness and strength, while still retaining all its charm and flexibility. The program was quite an unusual one, many of the numbers having seldom if ever been heard here before. It is given as a model for a song recital.

Linsinghe Piu Care.....Händel
Frühlingstrost.....Brahms
O Wüsst Ich Doch den Weg Zurück.....Brahms
Das Immchen.....Franz
Spring Song.....Mendelssohn
Slumber Song.....Franz
Summer Evening.....Lassen
Chanson Provençale.....Dell' Acqua
Chanson Russe.....Pahladih'e
Tu Me Dirais.....Chaminade
Elle et Moi.....Mrs. Beach
The Throstle.....Maude Valerie White
Yea and Nay.....A. L.
Under the Rose.....Fisher
May Song.....Hervey
Serenade.....Sawyer

Miss Alma Byrnes was the accompanist.

Miss Mary Patterson will give a piano recital at Chickering Hall on Wednesday evening next, Stephen Townsend assisting.

The concert given by F. W. Wodell at Pierce Hall on Tuesday was an important event, not only musically, but as introducing Mr. Wodell's pupil, Miss Mary L. Stringer, to the public. Miss Stringer has a beautiful contralto voice that has been finely developed by Mr. Wodell, and her numbers were given with great musical feeling and artistic taste. The first part of the program was miscellaneous, the numbers being shared between Miss Stringer and Mr. Wodell. The selections sung by Miss Stringer were effectively arranged to show the scope and completeness of Miss Stringer's capabilities. The variety and range of her work showed her equal to any and all demands that could be made upon a singer, and her future would seem to be assured if real merit is taken into consideration. "Hymen, Haste," Händel; "A Song of Love and Death," Walthew, and "All Through the Night," that old Welsh song, constituted Miss Stringer's share of the first part of the program, and in the second part she sang the contralto solos in "The Persian Garden." Mr. Wodell had three songs, "Are They Sorrow," Brahms; "Would Thy Faith Were Mine," Brockway, and "A Necklace of Love," Nevin. He sang the Brahms con amore and was equally good in the other songs, as well as in "The Persian Garden" music allotted to the baritone. Both pupil and teacher are to be congratulated upon such a successful concert. "One of the best of the season" was the verdict of many.

Two of Mme. Gertrude Franklin's pupils who have been singing with great success this season are Mrs. Louise Bruce Brooks and Miss Edith MacGregor. At the recent concert of the Thursday Morning Club in Steinert Hall Mrs. Brooks carried off the vocal honors in a group of three Chadwick songs. She was recalled with the greatest enthusiasm three times. Mrs. Woods, who is a member of the Mary Howe-Lavin Company, has received highest praise

from the critics wherever she has sung. The Lowell and Haverhill press had to say of her:

Miss MacGregor was an ideal Siebel, and her rich, sonorous contralto voice rang through the house like the notes from the magic flute. Her intonation and phrasing were exceptionally fine and her notes in the higher register were of the same quality as those in the middle and lower registers, which is saying a great deal.—Lowell Mail.

Miss MacGregor, the contralto, shared the honors of the evening with Miss Howe, her clear tones in the high as well as the low notes filling the house with their melody.—Haverhill Evening Gazette.

Miss Allie May Hoitt, also a pupil of Madame Franklin, sang with much success in the May Musical Festival in Lynn this week. She is possessed of a contralto voice of wide range, well cultivated, and in addition has youth and an attractive personality to help her in her profession. She is one of the members of the quartet at the Unitarian Church, Lynn.

Thursday evening, at Steinert Hall, Stephen Townsend gave a recital, assisted by Walter Hawkins, Leon Van Vliet and A. P. De Voto. "The Sword of Ferrara," by Fred. Field Bullard, went with immense success, as it always does. A Tchaikowsky group of songs was much applauded.

The old Music Hall, which is in process of being torn out inside and rebuilt as a theatre, is constantly visited by people asking for relics, even bits of plaster being treasured, if nothing better is obtainable. People attending the last rehearsal and concert went armed with screw drivers with which they removed the number from the seats and benches so that scarcely one was left in the balcony on Saturday night.

Homer A. Norris lectured before the New England Women's Club last Monday on "The Development of the Art of Music." Mr. Norris analyzed the compositions of classic music and their creators from Palestrina down to the present day, his talk being illustrated by Messrs. Phillips and Ridgeway.

H. G. Tucker announces a series of five concerts, to be given at the People's Temple in the season of 1900-1901, on Monday evenings in November, December, January, February and March. The Worcester County Musical Association will perform "The Beatitudes," by César Franck. Mr. Chadwick, conductor, at the first concert. The second will consist of H. W. Parker's new psalm, now being prepared for the Hereford Festival, England, to be given under Mr. Parker's direction. Also "The Hymn of Praise," of Mendelssohn. A Symphony concert, Emil Paur, conductor, will be third in the series. At the fourth concert there will be given the cantata, "O Light Everlasting," by Bach, and "The Lily Nymph," first time in Boston, Mr. Chadwick conducting. For the fifth concert a large choral work is to be announced. A chorus of 150 voices is now being formed for these concerts.

The violin pupils of Miss Lillian Shattuck and the violoncello pupils of Miss Laura Webster gave their second concert at Pierce Hall, Copley square, Boston, this evening. The string orchestra of pupils, composed of Katherine Bailey, Adelaide Pearson, Marion Stickney, Richard Saville, Margaret Fay, Kate Berry, Mary Ellis, Margaret Langtry, Katharine Stillings, Madeleine French, Sarah Corbett, Marie Louise Richards, Elizabeth Lincoln, Doria Stickney, Mollie Ripley, Alice Starrett, Ellen Keller, Marion Batt, Blanche Tupper, John Saville, Mabel Macomber, Elizabeth Jackson, E. Sophie Brown, Susan Lunt, Edna Churchill, Paul Kelsey, Margaret Tupper, Frederic Cunningham, Alford Ginty, Marjorie Patten, Henry Poor, St. Clair Ginty, Raymond Ferris, Harold Fisher, Elizabeth Robbins, James Loughan, Gladys Dean, Gertrude Maas, Olga Abbott, Miriam Phinney, Laura Kelsey, Norma

Wheeler, Joseph Foley, Gertrude Bent, Clarence Hauthaway, Esther Clapp, Eustis Fitz, Kenneth Reed, Beatrice Slack, Paul Burdett, Nathalie Patten, Frederick Bailey, Ella Deuel, Ethel Stone, Ellis Porter, Doria Stickney, Gladys French, Lawrence Dear, was assisted by Miss Jennie Daniell, viola; Miss Alice E. Ball, flute; Miss Nellie Schumaker, oboe; Mr. L. L. Cayvan, viola; Miss Viola M. Dunn, clarinet; Miss Blanche Little, bass.

The first concert of the twentieth season of the Boston Symphony Orchestra will be held in the new Music Hall October 20.

Miss Lucie Tucker, contralto, and Mrs. Myra Pond Hemenway, pianist, gave a recital in Association Hall Wednesday evening.

Constantin von Sternberg gave a concert in New Bedford on April 23.

A vocal recital took place at the music rooms of Mr. and Mrs. Carl Meisel, 461 Massachusetts avenue, last week. The following pupils took part: Miss Jeanne Annis, Miss Grace Horne, Mrs. Charles A. Soden, Mrs. Gertrude Alexander, Mrs. Lylian Lawrence Thane, Mr. Geoffrey Horne, Mr. Howard Bassett and Sig. S. R. Della Sala. The accompanists were Mrs. Alexander and Miss Frost.

Miss Grace Chenery Foote, reader, assisted by John Hermann Loud, pianist, gave a recital Friday evening for the benefit of the Kindergarten for the Blind at Jamaica Plain.

To close its thirteenth musical season members of the Chromatic Club gave a musicale in Chipman Hall on Tuesday evening. Madame Szumowska and Mrs. Homer E. Sawyer, of Malden, were the guests of honor, and contributed the entire program of the evening. This club, admission to whose meetings is by invitation only, occupies a peculiar position. Every member is accomplished in some line of musical study and able without advance notice to contribute to the informal programs at the regular meetings. Pianists, violinists and other instrumental players, as well as singers of standing, are numbered among the members, all of whom are women.

The fourth season of the Faeltten Pianoforte School, in Steinert Hall Building, begins Monday September 10, the present school year closing Saturday, June 15. The office of the school is open daily from 9 to 6, excepting during the summer vacation, when it is open daily from 10 to 2 o'clock, excepting Saturday. The instruction in this school is given under the Faeltten system, through which concentrated attention, positive knowledge, intelligent ear, reliable memory, fluency in sight reading and artistic pianoforte playing are developed simultaneously. In the intermediate and advanced grades pieces and studies are taught in private lessons or in small classes, while general topics like fundamental training, sight playing, transposition, keyboard harmony, hand culture and technic are taught in larger classes with all the pupils at the keyboard. Superior opportunities are provided for students to acquire ease and confidence in playing before others. Playing tests are held once or twice a week in Faeltten Hall, throughout the season, and several rehearsals and public recitals by pupils are given every month in Steinert Hall. During the season Carl Faeltten gives a series of six recitals in Steinert Hall, free to pupils of the school.

May Sleeper Ruggles sang at a large reception given by Alice Freeman Palmer for the Boston College Club at her Cambridge home last week. Miss May Willis, a new Boston composer, played the accompaniments.

"The dedication of the new Music Hall is fully planned. It will occur on October 15, and the great Beethoven Mass in D will be sung. Mr. Gericke's choice of a choral work, to be performed by the Cecilia, together with the orchestra,

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indeed honors the club, but is also a deserved recognition of the society's rank in the musicianship of Boston. Mr. Lang put it to a vote by the club whether they would undertake the great mass or a less exacting work. The mass was chosen unanimously. Rehearsals are already in progress at Union Hall, under Mr. Gericke's direction. One hears reminiscences of how Mr. Lang met his singers four and five times a week, when the mass was sung so successfully several years ago; but all that hard study tells now.

The Cecilia has invited guests, all personal friends, to assist in the dedication, and a large representation from the Apollo Club responded to Mr. Lang's invitation. Every singer is pledged to attend all rehearsals, which are arranged for May and late in September, and the work is being done with the heartiest interest and enthusiasm. The chorus as it now stands represents the highest level of musical achievement which our citizens have reached, and is a fitting companion to the orchestra. Mr. Lang is to be congratulated on such a consummation of the work to which he has given himself so steadfastly, so generously for so many years."

Lecture at the Guilman Organ School.

WILLIAM C. CARL, who is principal of the Guilman Organ School, is to be congratulated upon the success of the valuable series of essays and programs which he has arranged for his students during the past season.

"The Making of an Organ Specification" was the topic of a comprehensive and instructive lecture delivered by G. Waring Stebbins before pupils of the above institution on the afternoon of April 11 in the chapel of the "Old First" Church. Mr. Stebbins, who possesses an extensive knowledge of many great organs and is well versed in their numerous traditions, gave an exhaustive account of all the varieties of stops, including the diapason, string, flute, reed and mutation, and very forcibly and satisfactorily explained the art of appropriate registration.

The sixth recital given by pupils of the Guilman Organ School was held under Mr. Carl's direction in the "Old First" Church on Thursday afternoon, April 26, when the program, devoted exclusively to anthems, was interesting and creditable.

Ida Simmons to Play at the Convention.

Miss Ida Simmons, the pianist, is engaged to give a recital in June at Columbia, Mo., before the Missouri Music Teachers' State Association, also in August before the Chautauquans, of Bay View, Mich.

Miss Simmons was recently soloist at a Philharmonic orchestral concert at Kansas City, Mo. The affair was in part a benefit toward the new Convention Hall fund. Of her appearance Austin Latschaw said in the *Journal*:

"Miss Ida Simmons gave the Chopin Fantasia in F minor, one of the most beautiful of all the Chopin compositions, and her interpretation was exceedingly expressive and artistic. She played the melody especially well, for it is in passages like this and the Chopin Nocturne in G, given as an encore, that this poetic pianist excels. Some might find fault with the quickened tempo at which the Nocturne was taken, but no exception can be made to the exquisite shading and graceful execution.

E. J. Stark, the California Baritone, Here.

E. J. Stark, cantor of Temple Emanu-El, San Francisco, is now in this city on a vacation, visiting his relatives. At the memorial service held at the Temple Emanu-El, New York, in memory of the late Rev. Dr. Wise, Mr. Stark was invited to sing the baritone solo in the "Shivisi Anthem," and his beautiful voice was heard to advantage. The board of directors have requested him to officiate at the services of Friday, May 11 and Saturday, May 12.

Nevada---Blumenberg.

THE concert tour of Emma Nevada with Louis Blumenberg, 'cello soloist, and Mr. Seldon Pratt, the pianist, continues far into the end of the season. A few criticisms of recent performances are reproduced, giving an estimate of the views entertained regarding the artists.

The *Beau Monde* of Dallas, Tex., April 28, says:

The event that set the music and social spheres of Dallas agog this week was the Nevada concert at the Opera House Tuesday night, under the auspices of the Dallas Quartet Club, which called out, while not a packed house, a large, discriminating and fashionable audience. While it is possible that the great lyric soprano was a trifle disappointing to some, so high did the anticipation run, it can be safely asserted that the famed 'cellist more than met the expectations set to the highest notch by the sweeping praise of press and public, for no more magnetic, finished and altogether charming artist of any instrument has ever been heard here than Louis Blumenberg. He appeared twice—the first time playing the "Hungarian Caprice," by Dinkler, and the second in an *a* and *b* group, "Romance," by Saint-Saens, and "Spanish Dance," by Poppo. All three were rapturously encored and charmingly responded to. It was wonderful the exquisite melody, complete in its theme, that he drew from this instrument, which until recent years was never recognized as an instrument for the soloist, but simply to fill in and round off the grand ensemble. His celebrated violoncello, which has a most interesting history and is said to be one of the finest ever made, spoke to the audience under the magic of his touch, with all the love, pathos, tenderness, fire and coquetry concentrated in the human voice when cradled in the divine couch of melody. Every tone from the fortissimo to the pianissimo was remarkable for its purity, depth and brilliancy. His is a poetic soul guided by a superb technique and rare intelligence. Madame Nevada has been rightly named "the lyric soprano," for no sweeter, bird-like voice could scarce be imagined. While she may lack the volume of voice and depth of feeling, termed "soul," of other great prima donnas, her voice has marvelous brilliancy and coloratura and her execution is faultless. Her staccato runs were as clear cut as a cameo and her trills as sweet and flexible as the voice of a bird, and the remarkable ease displayed when her voice dropped from the high to the low tones was an evidence of her perfect training and peerless artistry. Her program numbers were the "Bell Song," from "Lakmé," by Delibes; a Russian and German song and the "Shadow Dance," from "Dinorah," by Meyerbeer. She did her most brilliant work in the last, although she thrilled the pulses in the sad Russian melody and put the audience at her feet by singing, as only Nevada can, the old song, "Listen to the Mocking Bird," at the request of a Confederate soldier, and playing her own accompaniment. While past the summit upon which the roses of youth linger, Madame Nevada is still a beautiful woman, and still possesses that captivating insouciance that used to make Patti so envious and made the Indians dance for joy when she returned to her Western home after her triumphs in Europe. All her numbers were enthusiastically encored and she was most gracious in responding. The pianist, Seldon Pratt, won the highest approval as an accompanist and was quite pleasing as a soloist in his last group, an etude by Henselt and a sparkling toccata by Spanghetti. The piano used was a Knabe concert grand, furnished by the Jesse French Company. The concert, artistically, was one of the greatest ever witnessed in Dallas, and was very satisfactory to the management financially. It closed the artist series given by the Dallas Quartet Club this season and proved beyond any doubt or dispute that the club is equal to what it attempts and has just cause to be proud of its first season and what it has done for Dallas in a musical way.

The *San Antonio Daily Express* of May 2 in a reference to the concert in that city says:

The highest expectations of music lovers were more than realized at last night's concert at the Opera House, in which the great cantatrice, Emma Nevada, the rival of Patti in her palmy days and the pride of America, was ably assisted in the rendition of a superb musical program by one of the most entrancing 'cellists an audience has listened to from any stage and by an exceedingly capable and artistic pianist. Musical people had known of Mr. Blumenberg as one of the greatest 'cello artists of his time, and they were not disappointed in their expectations of his performance. It would require an inspired pen to do full justice to the merits of his admirable performance, and this pen will not attempt it.

Madame Nevada scored an instant triumph by her rendition of her first number on the program, the "Bell Song," from "Lakmé," which displayed not only the sweet and mellow tones of her superb voice, but the wonderful skill of her execution, the delicate intonation, the shading and coloring and the marvelous flexibility, which are the result of years of careful study and training and which seem to be the acme of perfection. The great diva sang with such perfect ease and naturalness as to give no suspicion of effort or exertion, even in the most sustained and difficult trills, and her responses to enthusiastic en-

cores were given with a gracious and pleasing heartiness. Two songs sung in succession were in marked contrast, yet equally delightful in artistic beauty. For an encore after these she sang "Suwanee River" with great delicacy and expression. The last number, "The Shadow Dance," from "Dinorah," was one of the most appreciated, and though the audience had risen and partially moved toward the door the storm of applause brought the diva back again, and seating herself at the piano to play her own accompaniment, she sang "The Mocking Bird" as few in that audience had ever heard it sung before.

Mr. Pratt, the pianist, was the hardest worked member of the company. Besides playing the accompaniments he gave several admirable selections and won merited commendation.

Mme. Maconda's May Engagements.

MME. CHARLOTTE MACONDA, who has just returned from a successful Western concert tour, will sing Tuesday evening at the annual May meeting of the New England Society of Brooklyn. May 15 she will sing with the Harlem Philharmonic, and later will go to Vermont to sing at the Musical Festival there.

Following are extracts of reports of Mme. Maconda's appearances in Western cities:

The Mendelssohn Club closed its season last evening with a concert at Central Music Hall, presenting an attractive miscellaneous program, in which it had the assistance of Charlotte Maconda, soprano, and Leopold Kramer, violinist. A good-sized audience was present, although not so large a one, perhaps, as attended the club's last concert. But the hall was comfortably filled, and there was no lack of enjoyment manifested at the work of the club and its assistants.

The assisting vocalist, Charlotte Maconda, was well received, and achieved success. Her first number—the aria, "Mon cœur ne peut changer," from Gounod's "Mireille"—was sung with tastefulness and considerable brilliance. This singer's voice is moderately powerful and possesses considerable richness in its middle range; is more than ordinarily flexible, and was handled with a musicianly ease in which there was considerable to admire. Her second number was the Polonaise from Thomas' "Mignon."—Chicago Tribune.

The club was assisted by Leopold Kramer, the concertmeister of the Chicago Orchestra, who played several violin numbers with his usual finish, and Charlotte Maconda, whose dramatic soprano voice was heard to good effect.—Chicago Inter-Ocean.

The soloists were Leopold Kramer, the well-known local violinist, who played a romanza by Bruch, Sara-sate's "Spanish Dance," an adagio by Albert Becker and two concert studies by Lauterbach, and Charlotte Maconda, soprano. The latter gave an aria from "Mireille" and the Polonaise from "Mignon," displaying an agreeable soprano of considerable flexibility and singing with evident appreciation.—Chicago News.

Madame Maconda was heard in some very exacting numbers, notably a Gounod aria, a Delibes chanson and the ever beautiful Polonaise from "Mignon." In the last number her fine method and brilliant vocal technique made it one of the most delightful offerings of the program, and was perhaps the best example of her exquisite vocal art. The Delibes song, "Les Filles de Cadix," was charmingly interpreted, and a barely discernible tendency on the part of the singer to act was not the least of its admirable features. Needless to say, Madame Maconda was quite overwhelmed with applause, and was called upon for a limitless number of encores by a seemingly insatiable audience. Beside her portion of the program she also sang the soprano solos in two of the concerted numbers, and, in fact, carried the lion's share of the program with a vast deal of spirit and effect.—Kansas City (Mo.) Times.

The club, which has in the past been most happy in its choice of a soloist, was unusually fortunate on this occasion in having Miss Charlotte Maconda, of New York. She possesses a clear voice of great purity and sweetness, which she used with such skill as to win not only many new admirers, but higher praise from those who have heard her in the past. She sang best in the aria from Gounod's "Mireille," "Mon cœur ne peut changer," but she was particularly pleasing in the delightful Polonaise from "Mignon." She also sang Hahn's "Si mes Vers Avaient des Ailes" and Delibes' "Les Filles de Cadix," besides many encores, for she was recalled after every one of her numbers.—Kansas City Journal.

The Apollo Club closed its tenth season last night with a concert that will take rank among the best vocal attractions in Kansas City's musical history. Mme. Charlotte Maconda, soprano, of New York, was the soloist.

Madame Maconda is no stranger here. She sang, among other things, an aria from "Mireille" and the Polonaise from "Mignon." She was almost surfeited with applause, which she acknowledged with numerous encores.—Kansas City Star.

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OF course Melba is not to marry Haddon Chambers or, as she says, "anyone else, even if the most prominent newspapers should publish such a fact"! And now we begin to suspect that the lady has someone in her mind's eye.

A PHILADELPHIA newspaper has credited the indefatigable Mr. Edison with the discovery of music in brass tubes. As the celebrated Koenig, of Paris, invented a system of musical tubes, Edison is a trifle late. A full account of the invention may be found in the remarkable volume on "Sound and Music," by Father Zahm.

A YOUNG woman in New Haven has just recovered \$1,600 damages from the Winchester Repeating Arms Company for injury to her fingers by the explosion of a cartridge machine. She played the piano and her counsel urged that her chances of winning a husband were impaired by the loss of her fingers. The piano in the light of a marriage broker is something new. But isn't this case a dangerous precedent?

THE Sunday Sun had this to say of a well-advertised rumor:

"Nothing could be more grotesquely untrue than the announcement that an opera called 'Buddha' will be sung at the Metropolitan Opera House next winter, with Jean de Reszke and Madame Ternina in the leading roles. Quite apart from the merits of the work, the plan is wholly at variance with the policy at the Metropolitan, where novelties are rarely given. Rather incomprehensible works have been performed at the Opera House, such as Bernberg's 'Elaine,' for instance. But the Venezuelan composer was a friend of the tenor and gave the prima donna a diamond necklace. 'Buddha' may be the greatest opera unsung, but there is very little probability that it will ever be heard at the Metropolitan. It would be interesting, in view of the precise announcements on the subject, to hear something from Mr. Grau or Jean de Reszke."

As a certain authority remarked: "Mr. Vogrich will gain a big reputation if he does not allow the performance of his music. He is the W. H. Nicholl of opera."

PARIS writers on dramatic affairs are worked up by the extravagance in the way of salaries which are given to actors. Here is a case of a man named Noblet, who is known as a very good man, who has succeeded in getting a contract from Samuels, the manager of the Variétés, for the enormous sum of \$10,000 a year—\$200 a week, and the discussion has shown that Judic, who received only \$30 a night at the Bouffés, subsequently made a contract at the Variétés when Bertrand was manager for \$100 a night. Now, of course, Judic was a very great artist in her line, and yet Paris was amazed when she got \$100 a night, while the Chicago Apollo Club recently made a contract to give \$600 for one performance to Gadski. Six hundred dollars is 2,400 marks, and for 2,400 marks Gadski will sing a dozen times in Germany. How can our American musical organizations succeed when they pay a singer like Gadski \$600? That absorbs a greater portion of their subscription. Now, \$600 for Sembrich might be understood; \$600 for Calvé might be understood; \$600 for a great European artist who has done something—who has accomplished some artistic work that gives her some standing in Europe from which she can secure an equivalent compared to these figures—might also be understood, but to raise the price of singers like Gadski to \$600 in this country means that the country will be flooded with them and drive out better American singers who are living right here and who are obliged to sing in church choirs. That is just what we are doing here. There never was such

a chump nation on earth as the American nation. We do not think that Gadski is to be blamed for this at all; she ought to ask \$1,000 a night. The more she asks the better she is supposed to sing. What we want to do is to give singers of the Gadski class \$1,000 a night and let the American girls starve. That is the great scheme.

FRANK DAMROSCH, the Supervisor of Music in the public schools of this city, and who is the conductor of a popular choral union, was formerly a sheet music dealer in Denver, Colorado. In this honorable and distinguished pursuit he did not succeed, or he would have continued in it. There is as much greatness in the career of a successful sheet music dealer in Denver, Colorado, as there is in the semi-political position of Supervisor of Music in the public schools of New York, particularly when there is no progress made. Mr. Damrosch makes a particular point not to engage any musicians or artists in any of his enterprises who read THE MUSICAL COURIER. He has a great advantage in this respect over those whom he secures, because he reads it, which keeps him posted; while it can be very well understood what becomes of those who don't read it. He has an advantage there which he understands how to utilize. It is about time for the mayor of this city to investigate the musical system of the public schools of this town. If there ever was a humbug of a first-class order, it is the system of public school instruction in New York City, entwined and intermingled with politics and ignorance and stupidity. There isn't a musician in this community to-day who can trace back any of his knowledge to the lessons he took in the public schools of New York City, and the future is still darker than ever, because it is controlled by a former sheet music dealer in Denver, Colorado. All this is a matter which should be thoroughly investigated by the authorities, and it is our intention to keep the matter before the public so that the time will come when it must be investigated. Mr. Damrosch, as Mr. Damrosch, isn't the question. It is the question of the man who should be at the head of instruction of music in the public schools of New York City, under a system that will be productive of some benefits to the pupils. As it stands to-day it is the laughing stock of the musical community.

THE MUSICAL COURIER.

THE MUSICAL COURIER is the greatest musical journal on earth. This is uttering an obvious truth, but as there are a few other journals published which appear from time to time on both sides of the Atlantic Ocean, it is well to put this matter as precisely and as modestly as we can. A distinguished visiting virtuoso remarked to us the other day: "I advertise in the daily papers of each city I visit. It is good to do this, as it informs my audiences of the location of the hall and the date of my concert, but as an advertising medium the daily paper has strictly circumscribed limits. Outside of its local circle, large or small as the case may be, the daily paper is valueless for the traveling artist. No New York newspapers are read outside of New York except the Herald, and that journal devotes the minimum space to New York musical news. Every year its indifference to music is becoming a topic of gossip. It employs competent men and then sets them writing columns devoted to the description of comic opera by Jones and Dutchlander. Its foreign cables expends pages on some Paris concert, fashionable perhaps, but of no artistic import. The Herald is the only American sheet read abroad except THE MUSICAL COURIER. But I would rather have a paragraph in THE MUSICAL COURIER than columns in all the New York papers combined. The reason is that my successes here will be seen by a million and more readers all over

the civilized—and demi-civilized—globe. From Mexico to Oregon, from London to Bombay, all over Portugal, Spain, France, Germany, Italy, Austria, Hungary, Bohemia, Poland, Russia and Scandinavia, India, Africa and even in Japan, everywhere and in every town, large and small, THE MUSICAL COURIER is to be found in the clubs, concert halls and public reading rooms. This phenomenal distribution constitutes one of the most potent causes for the success of THE MUSICAL COURIER whether or not one agrees with its politics; whether I may or may not enjoy my playing being critically dissected, the fact remains that my name appears, that my concerts are noted and two million eyes read about me all over the planet. When I played in the far West it was the same thing, and so it was in Galveston and Mexico. Not to advertise in THE MUSICAL COURIER is not to be noticed and known all over the two hemispheres. This is an inescapable fact, and I heard one of my colleagues, a man very well known in his art, openly lamenting the fact that in New York, while he played and was noticed in the newspapers, when he got away fifty miles he was a perfect stranger in his environment. No one knew him, and when he went West and South the indifference was such that he almost tore his hair with vexation. Now if he had given THE MUSICAL COURIER the privilege of exploiting his name and fame, his friends in the new and old worlds would have been cognizant of his whereabouts, he would have made more money and bettered his artistic condition generally—not to speak of his shocking bad temper. Give me THE MUSICAL COURIER and I have the ears of the world. The daily papers are purely parochial! This we submit as a verbatim report of a conversation with an artist who is absolutely unprejudiced in the matter. THE MUSICAL COURIER remains the unique organ for the musical profession.

WOYRSCH'S PASSION ORATORIO.

A NOTEWORTHY feature in the musical activity of the day, in Europe, is the increased attention given by composers to works of the oratorio form. Opera seems to be dead and, like other hybrid creatures, to have left no progeny. Neither Verdi nor Wagner has a school and the musical drama has sunk into pretty fairy tales like "Hänsel und Gretel," or yellow journal stories like "Pagliacci." From the year 1600, as long as the Italian school flourished, the oratorio was really a spiritual music drama, a title which the Abate Perosi applies to his numerous works, and it took its material from Scripture or religious history. The name oratorio, it is usually assumed, is derived from the fact that one of the earliest specimens of the genre Cavalier's Rappresentazione, was first performed in the oratory of the brotherhood of St. Philip Neri. It may perhaps be better derived from an old performance of the Middle Ages, the "Actus oratorius" of the schools and convents, in which there was a blending of scenes in the vernacular with orations in Latin. Gradually, however, the oratorical part was curtailed and superseded by dramatic dialogue. The oratorio, inevitably as a religious work, was influenced by difference in religious belief, in north Germany the Italian oratorio gained no footing, as the Protestants would have nothing to do with Saints and Martyrs, but took as their heroes the Bible heroes. One of the first of these productions was "Adam and Eve," by Theile (1678); Franck's "Michael and David" (1679), and others, but it was Händel who gave the genre an entirely new position and enabled it to be allied with evangelical Christianity.

The older oratorios were composed in a time of strong religious feeling, or at least of unshaken religious belief, such as is evident in Bach's Passion Music and to a less extent in Händel's works. Now when simple faith is dead and higher criticism

reigns we cannot expect to find in the oratorio the mature artistic fruit of a universally religious epoch, but it still offers to us, to quote Oskar Merz, "the beautiful aftergrowth of the deep religious news of that period as they still are reflected in our times in some societies and some individuals." Only in such individuals and in such surroundings can the thought arise of composing a new "Passion musik," and only he can devote himself thereto who feels a spiritual need to do so. Even such an artist is no inventor, he is but a recoverer; he is not a founder but an endorser, but even that is something in these times of commonplace and superficiality.

Some years ago, Woyrsch produced an oratorio, "The Birth of Christ," and THE MUSICAL COURIER lately noticed Wolfram's Christmas mystery. More recently the oratorio society of Augsburg and the Rühl society of Frankfurt have produced another oratorio by Woyrsch, a "Passion Oratorium." For the work and its performance in the first mentioned city, Oskar Merz is a perfectly competent authority, as one of the best critics of Munich. The first part of his oratorio exhibits Woyrsch as possessing a deeply poetic, artistic nature, all is penetrated with sublime feeling, which rises higher and higher. In the Last Supper he is a skilled architect in poetic order; the introduction of the "Pater Noster" as a "lobgesang" is a master stroke of extraordinary effectiveness. The second and third parts, "The Arrest" and "Jesus Before Pilate," are only brief scenes, which in future performances ought to be joined into one. The former is a striking image of the agony of Gethsemane, and the latter is full of dramatic life. The fourth part, "The Crucifixion," is in many parts marvelously effective, but it has "architecturally" two defects, first, a too sudden transition from the "Carrying of the Cross" to the "Last Words on the Cross," and secondly, the absence of any text after the Death, and the introduction, to supply the place of words, of an instrumental transcription of the chorale, "O Lamb of God."

Woyrsch himself arranged his four parts and has used exclusively the words of Scripture. The Evangelist narrates the story from the four gospels. Persons are introduced, so that besides the part of Christ they can all be taken by one singer. The chorus and two female voices accompany, partly as sharers in the event, partly with contemplative airs to words taken from the gospel. The musical form and diction of the composer are modeled immediately on Bach, without, however, falling into servile imitation. Woyrsch, as he proclaims, bases himself on an exhaustive study of the old masters without neglecting the new ones down to Wagner and Brahms.

The work has been regarded as a step in advance in the Brahms direction. Oskar Merz does not share this view. "Such an advance no one could blame. But there are in Woyrsch's work sundry parts of unclassical softness utterly foreign to the severe Brahms and at times approximating to Mendelssohn sentimentality. As, for example, in the lament of the women who accompany the 'Bearing of the Cross' and in the transcription of the choral—that is, in the most important movement of the work, this transcription is assigned to a seven part violin chorus, and is by no means up to the level of the situation. The choral in vocal parts was impossible in Woyrsch's plan, as he uses exclusively the words of the Bible, even in the solos and choral songs that accompany the progress of the action. The want of the chorale, such a great element in Bach's 'Passions,' is keenly felt in other parts of the work. The character of the contemplative song that interrupts the narrative is essentially modern. In the instrumental accompaniment, which is worked out in modern style and in which the organ is often very effective, the above named chorale again appears, but here it is only effective in the case of the connoisseur. The same

may be said of the canons, imitation, &c., but the soul, that so reverently and fervently speaks in the whole work, even in the double chorus movements, speaks to all 'men of good will.' Even if we are far from comparing this new 'Passion' to its great predecessors, it is an enrichment of our music-poetry in an artistically reviving, satisfactory sense."

THE CONSERVATORY QUESTION.

AN article from the Boston Saturday Evening Gazette of May 7, on the New England Conservatory of Music, applies so thoroughly and fully to a large array of music schools and conservatories here and elsewhere that it is adapted for complete reproduction. A tremendous public fraud is centered in our conservatory of music methods and the scheme is so saturated with humbug that the public will sooner or later discover it and revenge itself for the deception practiced upon it. There are people engaged in these schools who could not pass an examination in the rudiments of music and some of those at the head cannot answer three general questions on musical literature, much less do any musical practice work. But to the article:

Whatever advantages conservatories of music may have, there are certain evils inherent in the system as displayed in this country that seriously detract from their value. There is competition, for example, which, though it may be the soul of business, is not infrequently the coffin of art. Competing conservatories are compelled to promise more than they perform, for their mission is first to be self-sustaining, to attract the largest number of pupils; and to teach them properly is an after consideration. One method of attracting pupils is to print the names of distinguished artists as members of the college faculty, leading pupils to believe that they will receive instruction from these distinguished artists. After they have paid their fees they are told that they are not yet fitted to receive instruction from the great artists, and they are placed under the care of what are known as "the dollar per hour" men.

The New England Conservatory, that asks for State supports and claims to be on an equality with Harvard College, is not above indulging in practices that are more suggestive of sharp business than of high art. Here is one, the most recent: Last week a private teacher of the violin gave a concert in which his pupils appeared. The most promising of them was a girl, and a few days after the concert the teacher was informed that the girl would no longer take lessons of him; not because she or her parents were dissatisfied, but because the New England Conservatory had offered her a free scholarship. Within two or three years this same conservatory took away from this same teacher three of his private pupils.

It may be urged that the New England Conservatory did this to encourage talent; but if this is so, it is a very curious and suggestive fact that the conservatory has to go outside its own walls to find the talent. It would seem that a conservatory that counts its pupils by the hundred would require all the free scholarships that the college could offer; but strangely enough the conservatory was compelled to go among the pupils of a private teacher to find the talent worthy of the scholarship. By this course of conduct the New England Conservatory not only tacitly implies its own insufficiency in the matter of teaching, but it uses its influence to the positive harm of the private teacher.

The system is wrong, particularly in a conservatory that is voluble in proclaiming its worth and dignity, and which asks for State support. The conservatory has no right to profit from the teachings that it does not give; it has ample opportunities to show what it is capable or incapable of doing, and it is beneath the dignity that it claims for itself when it hungers for the credit that is not its due. It is also unjust to its own pupils who pay their hard cash for what is so freely given to strangers.

The subject would not be worthy of the prominence here given to it if the New England Conservatory had not claimed public support, had not compared its system of teaching with that of Harvard College. It is doubtful if the faculty of Harvard would go to a private school to find a fit subject for one of its free scholarships, and this without giving a hint of its intentions to those most nearly concerned; nor would it inaugurate a free scholarship simply for the purpose of taking away a pupil from a private teacher.

So far as music is concerned it is the private teachers and not the conservatory professors who turn out the best scholars; the number of good voices not improved by conservatory teaching is past counting; the number of bad pianists turned out by conservatories would make the biggest army ever gathered together on the battlefield; the

number of trusting pupils who have been tempted to escape from good teaching at home that they may receive mediocre teaching in conservatories would require an expert to calculate.

It is time that the truth should be told in this matter, not in the spirit of malice, but for the sake of true art, and for trusting pupils who have more faith than experience, and who take the faculty list of conservatory catalogues as a sample of the wonders that they will find within the conservatory walls. It is only necessary to add here that if the officials of the New England Conservatory find any misstatements or exaggeration in any of the facts here set down, the columns of the *Gazette* are at their service, and their denial will be given equal prominence with this strange story of a strange business. The *Gazette* loves conservatories, and it loves teachers of music, but it loves truth and justice more.

MR. PAUR AND THE PHILHARMONIC.

AS predicted a month ago in this paper, Mr. Paur has been re-elected conductor of the Philharmonic Society at its annual meeting last Wednesday. Twelve votes were cast for Walter Damrosch by the old admirers of his late father; one vote was given to Mr. Frank Van der Stucken, who was not a candidate; two to Franz Kaltenborn, and Mr. S. Bernstein, the tympanist, voted for himself on the general principle that he is conscientiously convinced that he is the best man he could vote for. The great bulk vote of the Society of course fell to Mr. Paur. Had he signed Mr. Grau for the German performances at the opera he could not have accepted the Philharmonic office, and as the latter is a place of distinction through its traditions and its associations Mr. Paur preferred it to the opera.

The estimable critic of the *Evening Post* states that during the first year of Mr. Paur's conductorship the Philharmonic made about \$9,500 less than it had made with Anton Seidl, when the dividends amounted to \$385 for each man. That in the first year of Paur they fell to \$260 a man and last season (now closed) to \$214, and we should therefore infer that Seidl was a better conductor of Philharmonic concerts than Paur. Were it not for the never-ending intrusion of Seidl's ghost we should feel disposed to give Seidl the rest he deserves, but as he, as a dead issue, is constantly utilized to injure living issues it becomes necessary to say a few words now, particularly in view of the fact that Seidl was never a conductor of classical or symphony concerts until he came here, and even after he had gained his renown as a Wagner opera conductor he could not inspire the musicians and critics with any respect for his symphony conducting.

The big year of the Philharmonic, with its \$385 dividend, was the one year when we had no opera here. Take the fashionable foreign opera off and all of our local musical enterprises will flourish; keep it alive and it will gradually destroy the whole musical fabric here. Mr. Seidl did not meet with financial success; that is his concert enterprises drew as little as Mr. Paur's do. Who is the conductor whose concerts have drawn? One million dollars have been sunk on Theodore Thomas, and had it not been for the late William Steinway many Thomas concerts never could have taken place, as he paid the deficits.

The disastrous seasons of Anton Seidl's concerts at Brighton Beach were the true cause of the financial wreck of the Brighton Beach Railway and the losses of the Seidl Society of Brooklyn on Seidl concerts finally discouraged his best friends from continuing them.

Were these financial disasters due to Thomas or due to Seidl? If so the same rule applies to Paur, but if other reasons can be assigned to the financial failures of our conductors—referring to the failures of the enterprises with which their names were associated—then other reasons than Mr. Seidl's supposed drawing capacity (which never existed) should be adduced against Paur.

The Philharmonic Society never had as great a

conductor as Paur and that is not particularly complimentary to him either, but nothing artistic can be accomplished by any conductor who is under obligations to his orchestra for electing him and bestowing an income and an honor upon him. Only through strict disciplinary measures applying equally to each player and covering a rigorous system of rehearsals can an artistic orchestra be evolved and that can never be done when the conductor is rehearsing a Treasurer, or finding fault with a secretary of the Executive Committee or with a chairman of a Nominating Committee all playing under his direction and interested in the next election of a conductor. No, never can the constitutional system of the Philharmonic produce any great artistic results. The cart is before the horse.

If Mr. Seidl's régime showed during one year greater dividends than any of Mr. Paur's it cannot be used as an argument against Mr. Paur, who had the opera against him, while Seidl's one big year had no competition. The opera kills everything here. There is no opportunity for any of our local musical institutions to develop and our local musicians, outside of teaching and church singing are doomed with this foreign fake star system drawing the vitals out of our musical life through the incessant booming and the disgusting sycophancy and toadyism of the daily press. The music critics on those papers are helpless to stay the progress of that kind of journalism and are doing their best to intercede against it.

The public must become educated to the facts as they exist and the time will come when the reaction will take place, but in the meantime let us give poor Anton Seidl a rest. He deserves it.

NEW ENGLAND FESTIVAL.

IN view of the fact that this paper published an editorial reference last week on the Maine Festival and an incomplete list of the soloists, the full list of all engaged is herewith given and Mr. Chapman's selection of American singers shown:

MAINE MUSIC FESTIVAL. FOURTH SEASON, 1900.

Soprani—Mme. Lillian Blauvelt and Margaret Lemon.
Contralti—Madame Schumann-Heink and Miss Katharine Ricker.

Tenor—E. Ellsworth Giles.

Baritones—D. Ffrangcon-Davies and G. Campanari.

Pianist—Richard Burmeister.

Eight local soloists for Maine Day; names to be announced later. Chorus of 1,000 voices, and Maine Symphony Orchestra of sixty.

W. R. Chapman, conductor.

Bangor, October 1, 2 and 3; Portland, October 4, 5 and 6, 1900.

VERMONT FESTIVAL. OCTOBER 8, 9 AND 10.

W. R. Chapman and Henri G. Blaisdell, conductors.

Soprani—Mme. Charlotte Maconda and Mrs. Grace Haskell Barnum.

Contralti—Madame Schumann-Heink and Miss Grace Sovereign.

Tenor—E. Ellsworth Giles.

Baritones—G. Campanari and Gwilym Miles.

Pianist—Richard Burmeister.

Local soloists; chorus of 500; orchestra of fifty.

NEW HAMPSHIRE FESTIVAL. OCTOBER 11, 12 AND 13.

Henri G. Blaisdell and W. R. Chapman, conductors.

Soprani—Mme. Charlotte Maconda and Mrs. Grace Haskell Barnum.

Contralti—Madame Schumann-Heink and Miss Grace Sovereign.

Tenor—E. Ellsworth Giles.

Baritones—G. Campanari and Gwilym Miles.

Pianist—Richard Burmeister.

Local soloists; chorus of 500; orchestra of fifty.

The programs in full will be announced as soon as the details of all concerts have been completed.

The Dallas Quartet Club gave its invitation recital at Phoenix Hall on Thursday evening, May 3, when the soloists were Miss Mary Carson Kidd, soprano, and A. P. Kidd, pianist.

Hazlitt's View of the Opera.

THE famous English critic, Hazlitt, did not entertain an exalted opinion of grand opera. This is what he wrote of it, wrote in his remarkably limpid prose:

The opera is a fine thing. The only question is, Whether it is not too fine. It is the most fascinating and at the same time the most tantalizing of all places. It is not the *too little*, but the *too much* that offends us. Every object is there collected, and displayed in ostentatious profusion, that can strike the senses or dazzle the imagination; music, dancing, painting, poetry, architecture, the blaze of beauty, "the glass of fashion and the mould of form"; and yet one is not satisfied—for the multitude and variety of objects distract the attention, and by flattering us with a vain show of the highest gratification of every faculty and wish, leave us at last in a state of listlessness, disappointment and ennui. The powers of the mind are exhausted without being invigorated; our expectations are excited, not satisfied, and we are at some loss to distinguish an excess of irritation from the height of enjoyment. To sit at the opera for a whole evening is like undergoing the process of animal magnetism for the same length of time. It is an illusion and a mockery, where the mind is made "the fool of the senses," and cheated of itself; where pleasure after pleasure courts us, as in a fairy palace; where the Graces and the Muses, weaving in a gay, fantastic round with one another, still turn from our pursuit; where art like an enchantress with a thousand faces still allures our giddy admiration, shifts her mask and again eludes us. The opera, in short, proceeds upon a false estimate of taste and morals; it supposes that the capacity for enjoyment may be multiplied with the objects calculated to afford it. It is a species of intellectual prostitution; for we can no more receive pleasure from all our faculties at once than we can be in love with a number of mistresses at the same time. Though we have different senses, we have but one heart; and if we attempt to force it into the service of them all at once it must grow restive or torpid, hardened or enervated. The spectator may say to the sister arts of painting, poetry and music, as they advance to him a *pas de trois* at the opera, "How happy could I be with either were I other dear charmers away"; but while "they all tease him together" the heart gives a satisfactory answer to none of them—is ashamed of its want of resources to supply the repeated calls upon its sensibility, seeks relief from the importunity of endless excitement in fastidious apathy or affected levity; and in the midst of luxury, pomp, vanity, indolence and dissipation feels only the hollow, aching void within, the irksome craving of unsatisfied desire, because more pleasures are placed within its reach than it is capable of enjoying, and the interference of one object with another ends in a double disappointment. Such is the best account I can give of the nature of the opera—of the contradiction between our expectations of pleasure and our uneasiness there—of our very jealousy of the flattering appeals which are made to our senses, our passions and our vanity on all sides—of the little relish we acquire for it, and the distaste it gives us for other things. Any one of the sources of amusement to be found there would be enough to occupy and keep the attention alive; the tout ensemble fatigues and oppresses it. One may be stifled to death with roses. A headache may be produced by a profusion of sweet smells or of sweet sounds; but we do not like the headache the more on that account. Nor are we reconciled to it, even at the opera.

What makes the difference between an opera of Mozart's and the singing of a thrush confined in a wooden cage at the corner of the street? The one is nature, and the other is art; the one is paid for, and the other is not. Madame Foder sang the air of "Vedrai Carino" in "Don Giovanni" so divinely, because she was hired to sing it; she sang it to please the audience, not herself, and did not always like to be encored in it; but the thrush that awakes us at daybreak with its song, does not sing because it is paid to sing, or to please others, or to be admired or criticised. It sings because it is happy; it pours the thrilling sounds from its throat, to relieve the overflowings of its own heart—the liquid notes come from and go to the heart, dropping balm into it, as the gushing stream revives the traveler's parched and fainting lips. That stream of joy comes pure and fresh to the longing sense, free from art and affectation; the same that rises over vernal groves, mingled with the breath of morning, and the perfumes of the wild hyacinth; it waits for no audience, it wants no rehearsing, and still—

"Hymns its good God, and carols sweet of love."

This is the great difference between nature and art, that the one is what the other seems to be, and gives all the pleasure it expresses, because it feels it itself. Madame Foder sang as a musical instrument may be made to play a tune, and perhaps with no more real delight; but it is not so with the linnet or the thrush, that sings because God pleases, and pours out its little soul in pleasure. This is the reason why its singing is (so far) so much better than melody or harmony, than bass or treble, than

the Italian or the German school, than quavers or crotchets, or half notes, or canzonets, or quartets, or anything in the world but truth and nature!

The opera is the most artificial of all things. It is not only art, but ostentatious, unambiguous, exclusive art. It does not subsist as an imitation of nature, but in contempt of it; and instead of seconding its object is to pervert and sophisticate all our natural impressions of things. When the opera first made its appearance in this country there were strong prejudices entertained against it, and it was ridiculed as a species of the mock heroic. The prejudices have worn out with time, and the ridicule has ceased; but the grounds for both remain the same in the nature of the thing itself. At the theatre we see and hear what has been said, thought and done by various people elsewhere; at the opera we see and hear what was never said, thought or done anywhere but at the opera. Not only is all communication with nature cut off, but every appeal to the imagination is sheathed and softened into the melting medium of siren sounds. The ear is cloyed and glutted with warbled ecstasies or agonies; while every avenue to terror and pity is carefully stopped up and guarded by song and recitative. Music is not made the vehicle of poetry, but poetry of music; the very meaning of the words is lost or refined away in the effeminacy of a foreign language. A grand serious opera is a tragedy wrapped up in soothing airs, to suit the tender feelings of the nurslings of fortune—where tortured victims swoon on beds of roses, and the pangs of despair sink in tremulous accents into downy repose. Just so much of human misery is given as is proper to lull those who are exempted from it into a deeper sense of their own security; just enough of the picture of human life is shown to relieve their languor without disturbing their indifference—it is calculated not to excite their sympathy, but "with some sweet, oblivious antidote," to pamper their sleek and sordid apathy. In a word, the whole business of the opera is to stifle emotion in its birth and to intercept every feeling in its progress to the heart. Every impression that, left to itself, might sink deep into the mind, and wake it to real sympathy, is overtaken and baffled by means of some other impression, plays round the surface of the imagination, trembles into airy sound or expires in an empty pageant. In the grand carnival of the senses the pulse of life is suspended, the link which binds us to humanity is broken; the soul is fretted by the sense of excessive softness into a feverish, hectic dream; truth becomes a fable; good and evil matters of perfect indifference, except as they can be made subservient to our selfish gratification; and there is hardly a vice for which the mind is not thus gradually prepared, no virtue of which it is not rendered incapable!

What would Hazlitt have said to the Wagner music drama?

MR. TRETBAR'S LETTER

OFFICE OF STEINWAY & SONS,
NEW YORK, May 4, 1900.

[Reprinted from last week's Musical Courier Trade Extra.]

Mr. Marc A. Blumenberg:

MY DEAR SIR—I write these lines in the expectation that you will be good enough to publish them in your valuable journal.

Certain rumors having been industriously circulated as to my withdrawing from active business, I desire to say for the information of my personal friends in musical and trade circles that there is not the slightest foundation for such reports; they are absolutely untrue.

Several of the directors of Steinway & Sons, including myself, are and will be absent during the summer months, and in order to leave a quorum of the board in New York I declined a re-election as treasurer, proposing Mr. Fred Reidemeister as a candidate in place of myself, and he was duly elected at the last annual meeting of the board.

I sail by the steamer Lahn on May 15 for Europe, solely for the benefit of my health, and have already booked return passage by the same steamer sailing from Bremen on August 28, due to arrive in New York September 6, 1900, when I re-enter the Board of Trustees as treasurer of the corporation of Steinway & Sons.

On my return home I shall be pleased as ever to greet all my friends at Steinway Hall—all statements to the contrary notwithstanding.

Very truly yours,

Chas. F. Tretbar



A Man's Ideal

A lovely little keeper of the home
Absorbed in menu books; yet erudite
When I need counsel. Quick at repartee,
And slow to anger. Modest as a flower.
Yet scintillant and radiant as a star.
Unmercenary in her mold of mind,
While opulent and dainty in her tastes.
A nature generous and free, albeit
The incarnation of economy.
She must be chaste as proud Diana was.
Yet warm as Venus. To all others cold
As some white glacier glittering in the sun;
To me as ardent as the sensuous rose
That yields its sweetness to the burrowing bee.
All ignorant of evil in the world
And innocent as any cloistered nun.
Yet wise as Phryne in the arts of love
When I come thirsting to her nectared lips.
Clothed to the pretty lobe of her pink ears
For other eyes always; for mine alone
The feast of sculptured throat and breasts of snow
Gleaming through billows of seductive lace.
Good as the best—and tempting as the worst—
A saint, a siren and a paradox.

—Ella Wheeler Wilcox, in *The Smart Set*.

I HAVE been asked so often to suggest the ideal wife for a musician that it is with a sense of relief, modulating to gratitude, I read Ella Wheeler Wilcox's clever and ironical lines. Men are so much more complex in their needs; a woman simply wants a man who can pay the bills!! I hear you cry "Cynic"?

* * *

Fourth avenue below Fourteenth street is rapidly becoming a paradise for old, third-hand book stands. Cellarages may be found there, profound, dirty and filled with gloom, big with potentialities of a rich harvest. Thus far I have discovered nothing of vast value. I bought "Esther Waters" for 10 cents, which price might not please George Moore. But a real bargain—what meticulous misers we all become when launched on these dusty, perilous enterprises!—was Gustave Flaubert's "Par les Champs et Par les Grèves," a volume containing his early work, filings from his huge anvil of prose, and inchoate efforts to achieve his luminous dreams—dreams later realized in "The Temptation" and "St. Julien."

For this volume I gave 10 cents, and next to it, nestling in sheer desolation within the 5 cent bin, was a faded book entitled "Life of Countess Emily Plater." The title page described it as being "Translated by J. K. Salomonski—A Polish Exile," and the date, 1842, explained this slightly pathetic reference to Poland. The Polish was in fashion, though Chopin's music was yet a novelty here. Louis Moreau Gottschalk was the first concert pianist of prominence to introduce it. And one involuntarily recalls Chopin after reading this very valuable and overheated history of the Joan of Arc of Poland. What Emilie Plater did, Chopin should have done—she took up arms against Russia and died during the revolution—December 23, 1831. She invaded Chlapowski's tent, when that general ordered a retreat after the fight on the Prussian border, and said to him:

"You have betrayed the confidence reposed in you, you have betrayed the cause of freedom and of our country as well as of honor. As for myself I will not follow your steps into a foreign country to expose my shame to strangers. Some blood yet remains in my veins, and I have still left an arm to

raise the sword against the enemy. I have a proud heart, too, which will never submit to the ignominy of treason. Go to Prussia!" She then left the general's tent with her bosom friend, Mary Raszanowicz and Count Cesar Plater, and the next day Chlapowski surprised the Prussians by giving up his sword, for the Poles seldom surrendered. But the shock killed Emilie. She was the daughter of Count Xavier Plater and her masculine cast of mind, athletic habits and dislike of men, except as comrades-at-arms, gives her career the *cachet* we all recognize nowadays as belonging to what the Germans so happily call *das dritte geschlecht*. She went to war as other women would to a matinée, raised a regiment, officered it herself and set all Poland crazy with patriotic fervors.

The translator makes the remarkable suggestion that had it not been for this long and bloody fight for several months, on the banks of the Vistula, and under the walls of Warsaw, it is not improbable that the Russians might have invaded the world, and accomplished their gigantic project of universal empire! As a bit of biographical memoir this life is very interesting, for in no English history of the Warsaw uprising have I encountered the secrets of the sad affair. Emilie Plater was inflamed by the memories of Joan of Arc, Poniatowski, of Kosciuszko and Bobelina, and determined to emulate their lofty deeds. It was a period of tense, heroic, exalted enthusiasms. Life was a camp on the eve of battle, and this warrior in petticoats, wildly waving a sword as her horse carried her into the enemy's lines, was a figure for her countrymen to idealize and to adore. Her picture reveals a girl of noble features, with the high forehead of a dreamer and a mouth of sweetness and singular resolution. She wore the uniform of the free *chasseurs* and enrolled herself in the *corps* of Charles Zaluski. That her tender woman's body would succumb to fatigue and exposure she took no count. She died, her heart broken, in the arms of her beloved Mary Raszanowicz, and died sword in hand. She was twenty-six years old and her grave is adorned with a stone on which is carved "Emilia."

In the meantime Frédéric Chopin, after weeping his eyes wet in Stuttgart at the bloody news from home, set out for France at the end of September, arriving at Paris early in October, 1831. Instead of hastening to the shock of battles, he composed the great study in C minor, called the "Revolutionary," and so subtly ironic and even mocking are the processes of life that when Warsaw is a goose market and the name of Poland forgotten, this music will have endured. Did not Théophile Gautier sing:

"Time brings all things to dust:—
Art is Time's only rival,
A bust
The city's sole survival."

* * *

And yet I have read the verses of the younger Polish poets, but can find no record of the valiant and beautifully useless acts of Emilie Plater. In Asnyk, Konopinka, Somulicki, Wysochi, in Casimir Gliniski, Or-ot, Miriam, Tetmager, Lange, Niemogewski, Kasprowicz, Wierbicki, Adam M'ski, we may look in vain for the true *Polonaise* note, the note of defiance, so frequently found in Mickiewicz and in Slowacki. Gliniski sounds broader harmonies in his "Aliénés," and there is masculinity in Kasprowicz, and if you wish the savor of perverted diabolism read the consonantal music of Stanislaw Przybyszewski, who at present is in Cracow. Is the literary, the martial glory of Poland departing? She has done little since Adam Mickiewicz is still the crown of Sarmatia! "I will remember thy name from one generation to another!" Poland shall ever be a blessed memory to those who love her people, her arts and recall her sufferings.

* * *

I must not forget to add that "The Life of Emily Plater" was published by "John F. Trow, Printer,

114 Nassau street" and that some of its patrons were: John Tyler, president of the United States; Martin Van Buren, ex-president; Hon. Daniel Webster, secretary of state; Hon. Henry Clay, James Buchanan, Thomas Ewing, Ad de Barcourt, envoy extraordinary of France; Colonel A. S. Pleasanton, Colonel C. C. Biddle, Albert Gallatin, Nicholas Biddle, Charles J. Ingersoll and several other worthy and leading citizens who had all probably read with absolute belief in its veracity, Jane Porter's "Thaddeus of Warsaw." Poland's heroes today are singers, pianists and violinists and actresses.

Here is a parody on the realism of George Moore. It appeared in London *Punch*:

"Rebecca Gins walked down the lane putting her feet forward alternately. There were hedges on both sides; one on the left, one on the right. The young leaves were a pale green. Overhead ran the telegraph wires. The poles were about thirty-five yards apart. A robin sat on a spray of blackthorn, which moved under its weight, now down, now up. The reddish color of its breast, and the gray brown of its plumage, contrasted with the white of its perch. Rain had fallen and the ground was wet, especially in the ruts. The second hand feather in Rebecca's hat dropped a little over her left ear; and the third button of her off boot was wanting. Smoke went up from the chimneys, taking the direction of the wind, West, with a touch of South. Between the fleecy clouds the sky suggested a tone of blue. All these phenomena (including the feather, which was out of sight) escaped Rebecca's notice. She was not gifted with that grasp of essential detail which is the sign of an artistic nature, nurtured in the best School of Realism."

John Davidson writes in the London *Star*: "That Stevensonian style, how I loathe it! Its smirking artifice; its laborious pomposity; its unnatural airs and graces; its first-personal-pronoun priggishness! Its intolerable hero, who defeats its more intolerable villain, and marries its still more intolerable heroine! O lollipops and sugar sticks! Its comic relief, how sad! Its pathos, how crude! Its fighting, how jejune or how gory! It is the period of the pattern, the paradise of the imitator. Now I hold that literary mimics should be bludgeoned and that literary abominations I loathe the sickly, sticky, mawkish, sentimental historical romance."

Yet a certain writer in a newspaper links most ingeniously the names of Shakespeare, Kipling and Sinkiewicz! Why not Beethoven, Sullivan and the composer of "My Rag-Time Gal?"

With amusement one reads that the portrait of the heroine of Paul Leicester Ford's book may be had on India paper, &c. But it happens to be the portrait of the Countess Anna Potocka, now hanging in the Berlin Gallery. Angelica Kauffmann, according to Casimir Stryenski, painted her picture. Mr. Ford's "Janice Meredith" resembles her amazingly. *Warum?*

To my surprise I actually found that someone had the courage to take up the cudgels for Flaubert in the Saturday Review of the New York *Times*. And he signs his name, does this hardy individual, and what is more, calls Gustave Flaubert the "Third Epoch-Making Genius." This at a period when the mock-antique pasteboard castles of Sinkiewicz—that awful "Quo Vadis!"—and Gen. Lew Wallace—that horrible "Ben Hur!"—are accepted as real, solid works of art! Says William S. Crolly, the writer in question:

"There have been three great epoch-making men in literature. The first was Homer, who, in the plastic art of the Greeks, handed down to us the Hooliganism of the human race. The second, the

forerunner of modern democracy, was Goethe. In his 'Faust' he melted together into one grand whole the plastic art of the Greeks and the romanticism of the Middle Ages. But as John was to Him, so was he to pave the way for the third epoch-making genius.

"Who was he? Ah! step down, you Anglo-Saxons, you Saxons and Franks, step down from the pedestal upon which your imagination and self-aggrandizement have placed you, and whence you loose the everlasting howl about the decay of the Latin races. No really decaying race could have produced him, for he was the exponent of the sublimest realism—the romanticism of modern science. His works are like the structures of the Cyclops. Like structures built of huge, uncemented blocks of granite, they are held together by the greatness of their conception and the immensity of the weight of their contents.

"His name is Gustave Flaubert, and his masterpiece is 'The Temptation of St. Anthony.'

"Flaubert introduces Anthony, the anchorite, in a cave on a cliff overlooking the Nile. Entering his cave after a day's praying and fasting, hungry and thirsty, he finds that the jackals have overthrown his water vessel and eaten his last bit of bread. There is none to be had within miles. As the body grows weaker, the soul grows stronger and more susceptible to exaltation and ecstasy. Anthony is visited by the Seven Deadly Sins, who strive to reclaim him to worldliness. In course of this Flaubert shows up all the wrong ideals, the struggle and strife of the human heart, the perversity of the human mind, the clash of the passions, the false doctrines of all the philosophers and religionists of the past, the contradictions and absurdities of all dogmas and creeds.

"He shows these dogmas and creeds to be a living lie; and he tears off the mask and disrobes the lie. And he takes the scalpel, peels off the flesh, and shaves to the bone. And he takes a saw and makes length-cuts and cross-cuts in the bone. And he takes out the marrow and analyzes its molecular structure. He goes further: he takes the molecule and dissolves it, and then shows the scope and velocity of the gyrations of those vortex motions we call atoms.

"Flaubert was a scientist, a psychologist, and a poet."

Come, this looks promising. The writer analyzes at length the great prose-poem, and I fancy fluttered numerous literary doves in their cotes. If this sort of thing keeps on there will be a revival of Edgar Saltus and we may enjoy again his masterpiece, "Mary Magdalen!"

Edward E. Ziegler has grown weary of the romantic novel of the joyful band of Hope and Weyman. So he sends me a slight contribution to the Pleasing Art of Parody, which he calls:

A Night at the Chateau de Phalene.

By TONY HOPE-FUL.

With an oath Rupert hurled himself toward the enemy, but passion had usurped his powers of calculation and his hand, bruised and bleeding, rebounded from its contact with the oak wainscoting. For the nonce his foe had disappeared. Yelling with disappointment and rage, Sir Rupert leapt upon the table, seizing a candle from its socket against the wall, and held it high over his head, while he peered searchingly into the shadows of the alcove. The strain of the moment was intense and telling then; then followed the move that decided the fray. Overturning the table Rupert swept down, his arms flung wide apart, his eye fixed, and with a crash that echoed through the windless corridors of the chateau, he brought his mighty fists together. At the same instant his foot caught in the andiron and he pitched headlong, tearing the sleeve of his hunting coat from wrist to shoulder. Stunned for a moment he dragged himself tortuously toward the hearth, and in the flickering blaze of the logs opened his clenched

and maimed fist. A dogged look of victory stole into his haggard eyes, for there in his palm, crushed and dismembered, lay—the moth.

I have received from London a song by Norman O'Neill, built on the text of Percy Bysshe Shelley's "Indian Serenade." It is the only setting of this wonderful poem I remember seeing, except one by the late Dr. F. L. Ritter, and one by Arthur Farwell. Mr. O'Neill, who is a young English-Irish composer, has given Shelley's words a poetical frame. He has melody and rich color sense. E. R. Kroeger sends three songs and three duets, all of which are melodious and characteristic. "The Persian Love Song" and "Song of the Norseman" are interesting and well adapted to the voice.

Tour of Texas.

ERNEST GAMBLE'S tour of Texas, which lasted over three weeks, seems to have been a decidedly successful one:

When Ernest Gamble was here two years ago he captured musical Galveston with his magnificent bass voice. Since then he has studied abroad.

He came to us again Thursday night as a Quartet Society attraction and was given a warm welcome. I cannot say that I liked him any better than before. However, superlatives were exhausted two years ago. There is more of an effort to "speak the words plainly as I pronounce them, more attention to correct accent, and he succeeded in making every word understood. But the same old voice was there and stirred one to the finger-tips. We say the 'cello has the sound of the human voice. Mr. Gamble had the quality of a fine 'cello in his voice—it was deep, resonant, clear and clean. His roulades were handled with remarkable ease. He was easy in his upper notes and magnificent in his deep tones.—Galveston Saturday Review.

Mr. Gamble possesses a voice of good range, power and timbre, singularly sweet in the upper register, full and round in the middle, quite sonorous in the lower. Exquisite in modulation, sympathetic and thoroughly under control at all times, we can call to mind no American bass who has just such a voice.—Denison Gazetteer.

Baernstein Gets an Ovation in Detroit.

JOSEPH S. BAERNSTEIN has just returned from a very successful Western trip. At Detroit, where he filled his second engagement this season with the Symphony Orchestra, he received an ovation, and so great was his reception that the management at once gave him his contract for his reappearance there on January 25, 1901. Not many artists receive their engagements nine months ahead.

In order to fill his recent engagement in Detroit on the 27th, Mr. Baernstein had to decline the invitation to sing with the Boston Symphony, also with A. D. Woodruff's society in East Orange, as they were both on the 27th.

Baernstein leaves for the South on the 7th inst.

The Brooklyn Beardsleys.

Now that little Constance Beardsley has appeared in her own concert, there are certainly two Beardsleys, Mrs. M. Beardsley, of the Knapp Mansion studio, and the daughter. The Brooklyn supplement of the New York *Herald* last Sunday devotes a double column illustration to mother and daughter, with a graceful little sketch of the child's progress. Her playing at the concert was a revelation to many who had never before heard her, and a gratification to those who knew her powers, but were unaware of their heights. Little Constance speaks an excellent German also, and is altogether intellectual beyond her years.

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THE MUSICAL COURIER, 24 RUE TAITBOU, PARIS. (APRIL 15, 1900.)

The Exposition Is Open!

THAT is, the gates are up and the money boxes on their hinges. There is nothing to prevent people from passing by and leaving their tickets. And there is much within to pay eyes and ears for the trouble. But from the appearance of things it would need one whole month of the utmost human force to make what one could call "an Exposition."

Everything is most calm and orderly. There is no apparent "effort" as yet, not even to the extent of one added omnibus, or an extra sprinkling cart. The massing of policemen is the only outward sign of preparation for the crowds, that are being momentarily unloaded from all quarters. There are sufficient gens d'armes gathered on any street corner to run the affairs of a municipality for three years.

At one moment of the opening day a solid mass of people covered the place l'Alma waiting for an omnibus for twenty-three minutes! A paper this morning announces that some extra busses will be put on some time!

The grace and elegance of all the efforts at beauty, however, make one pardon all. One could walk for miles and go without meals for days to receive the exquisite satisfactions of the art sense which greet one at all points. Nothing massed, nothing clumsy, nothing heavy, nothing striking as to color or form or noise. Everything—elegant.

A trip on the river at night is a vision of fairyland. The Pavilion of the United States is one of the few quite ready, and is also one of the prettiest on the river bank, although small for our pretensions. The little money making establishments of restaurant and show are already in full force, while bands of workmen day and night poke about against the sky above, like rabbits ambling in mid air.

The city crowd has become picturesque by strange costumes and curious visages. One becomes aware of the fact that one may be as strange to others as others are to one, and that people who look so queerly dressed may be much more comfortably and cleanly clad than ourselves.

To be possible from now on, one must be absolutely independent of city convenience or of help of any kind. One must be able to walk everywhere all day and stand, to resist all sorts of human needs and weakness, to make, mend and arrange one's own clothes, and to leave town at any time when the pressure becomes unbearable. Many French families have already left, and after May there will be an exodus. How they hate a crowd of foreigners and how they hate the disorder, dirt, change and inconvenience

which result from their presence! And how they hate the added expense!

Nevertheless the Exposition it is which is the salvation of their material progress. At every corner are observable the handmarks of Western advancement, in hygiene, convenience, facility and initiative, which are forced upon the indigenes by the progress from outside. Herein and in the money gained is the advantage of the big show. In many ways it is a disaster.

The effort to make of the Exposition a political affair, to indicate by it a sort of peace conclusion, an alliance of some sort for protection and advancement, is all nonsense, however.

It is a good deal with governments as with personal friendships. The union that shall bind must be one of mutual interest or advantage.

In friendship this "interest" or "profit" may be subtle, refined, unselfish, unself-seeking, spiritual, but still that undefined bond of mutual "demand and supply" must exist. The stronger it grows the closer the intimacy. When it passes, souls fall apart.

In political unions there is nothing—absolutely nothing—but grossest interest, lined or unlined with fear, to guarantee an alliance.

The lance of every country is at the throat of every other country. To rest stationary so long as it profits; to puncture the instant one dare.

There is no such thing as political alliance, except at the point of a bayonet, or the sight of a bank note.

In commerce, in politics, in government, in all that rules and leads to-day, this is the condition. It is the condition, alas! in much that is of head and of heart.

But it will not be always so. The time is coming, and coming like a racehorse, when people will look back on these remains of the brutality of the early ages, which have strewn with shame and dishonor and cruelty the threshold of the twentieth century, in shame and humiliation.

After that will come search and discussion and study as to readjustment. The readjustment will be based on the value of union first, on its beauty afterward. The universe will be branded with the seal of the true republicanism, and real civilization will then commence.

One of the means to this end is "The Exposition." The Exposition is the public school of the universe. It gathers all the souls of different degrees of ignorance, of age, of talent, of resource, together. It gives to all alike object lessons of the relative values of each other, and the necessity of one for the other. It shows to the artist and dreamer the value of practicality and energy. To the accomplished commercant it gives the conception of the second life, which is art.

It welds together the common feelings of curiosity, of surprise, of admiration, of emulation, and forges of them the parts of the real union, not of States or of Provinces, counties or firths, but of countries, which shall last till new growths, new conditions, new demands crop up, and a new readjustment be found necessary—by Fate.

Here is the real value of the educator Exposition. To suppose it of itself a peacemaker, or because that nations visit together they are therefore friends is childish. One might as well imagine that a circle of men around a club dinner table would not next day ruin one another at the Bourse. All they want is the chance—till the Bourse feeling is supplanted by another.

This truth, however, does not prevent that the utmost concord, courtesy and cordiality is *en evidence* between the nations on this occasion. For instance, yesterday, when the President of France passed the American section, the American guard saluted him with the French flag! This was an extremely graceful touch, and was appreciated. At this moment the President had in his pocket the telegram of felicitations from the President of the United States. Again on the passage of the French regiments Russians

rang together the bells of the Kremlin. Mexico was specially enthusiastic toward the Presidential cortège, singing the national hymn. England saluted with her own flag, crying, "Hip, hip, hurrah, Loubet!"

On crossing the new Bridge Alexandre the Russian hymn was sung, Mr. Loubet and the Russian representative side by side.

Again, the Emperor of Russia has sent to the French President a souvenir of the successful opening, a wonderful map of France, made in rare minerals and precious stones of Russia, and made with the utmost skill and care; 100 towns are there represented, Paris in pink, Havre in green, Rouen in sapphire, &c. The names of the cities are in gold letters, the rivers in silver. The whole is shaded into high and low by the degrees of polish of these precious materials. The map weighs 350 pounds.

One of the greatest, most imposing features of the Exposition is the opening of the Invalides upon the Champs Elysées and the appearance of the dome at the end of the perspective.

This splendid promenade, going from the Champs Elysées across the grand new bridge directly to the Tombeau without obstruction, is one of the salient features of his silence speaking into the new century.

It will be one of the new attractive features to most affect Americans.

The "Marseillaise," a "March Solennelle," by Massenet, "Hymn to Victor Hugo" by Saint-Saëns, a Marche Héroïque" by Th. Dubois, all directed by M. Taffanel, constituted the music of the opening day.

Aside from this and one or two performances of the "Marseillaise" at stated occasions there was no music anywhere. Not a band! This that was, was confined to the immediate ceremony of the Champs de Mars. It is safe to say that the great mass of humanity on that day did not hear a note of music the entire day, not a song, not a whistle! This condition is to be remarked at all French fêtes, proving conclusively that the French as a race is not of blood musical.

Had it been our fête bands would have lapped in every street. The men would have played going to and coming from rendezvous, alone and together. Crowds would have sung and groups called for music. Music is the absinthe of our fêtes. Fêtes here are marked by its absence.

In three days' newspaper talk concerning the Exposition the word music does not occur. In columns of treatment of the Department of the Beaux Arts the subject is not mentioned. Save the Colonne concerts there has as yet been no definite data made of any musical entertainment or affair during the season.

M. Eugène Henard is the name of the man who originated the opening of the grand avenue from the Champs Elysées to the Invalides. He will no doubt be decorated. His name should be remembered.

M. Alfred Picard, the head of the Exposition direction, has received the Grand Cross of the Legion of Honor. He is fifty-five years of age. Many others connected with the affair have been decorated also. Although all sorts of offices and many arts are represented by their services, music has no part therein.

Education and teaching bear quite a part in the Exposition. One prays for the introduction here of the kindergarten and normal school as we have them.

It is figured that some 70,000 exhibits will be on the grounds.

There are forty national flags floating over the grounds.

There are 70,000 gas jets comprised in the Trocadero illumination, or one for every exhibitor. This illumination alone costs 10,000 francs an evening. The Opéra is fully illuminated every evening. The Cercle Militaire, on the opposite side of the place, smiles back brilliantly. All around the place gleam the multicolored handwritings upon the walls of various industries. These colored legions,

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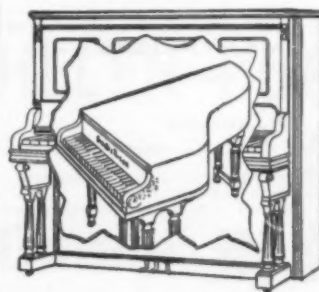
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coming and going incessantly, give to the boulevards the appearance of chronic winking at the passersby. The Chamber of Deputies has some 4,000 lights of different colors over the grand gate. The Alexandre Bridge is a delight to behold, its graceful body studded with color thrown against a midnight sky. When in passing under it one finds a ceiling half a block wide, and realizes that this is represented by the slender line above, one reads the French character therein, and another link of affection is forged for them.

In the day time the flag decoration of the Tombe is specially effective. Deep red, tipped with deepest black in crescents, is grouped in niches against the old gray, and symbolizes wounds or crowns of glory, as you will. It seems so good that he is here and not in England.

The city itself is strewn with flags. The Baron Gustave Rothschild's home is one of the most gracefully and brilliantly lighted of the private residences. All the places of amusement have special programs, and are crowded to the roofs every evening. Work on the Comédie Française goes on quickly, as things are done here.

The opening of the Exposition and Easter coming together made a double fête, to which the weather did honor. One scarcely knew where one finished and the other commenced.

Music in the churches was exquisite. Cherubini at the Madeleine, Beethoven at La Trinité, Schubert at St. Augustin, Gounod at St. Sulpice, Rousseau at St. Clotilde, made the principal masses. At St. Sulpice Widor played his last Symphony, of which more later.

The city was perfumed with flowers. Drives in the country were heavenly. The Guilments dined at Bois Colombes.

The statue of Washington given to Paris by ladies of America is to be placed in the Square d'Iena, at the mouth of the grand avenue of that name, and at the intersection of some half dozen fine streets, one of the proudest sites in the city. Work has already begun for the placement. The inauguration will probably take place during the Exposition. Mr. MacKim is the name of the architect who designed the base. The statue itself, Washington on horseback taking command of the army, is the work of Daniel French and Edward Potter. The statue of Lafayette and Washington already here is not two blocks distant from this site in the Place des Etats-Unis. Of this place, Calvé lives on one corner, Eames on the other.

The dinner given in the l'Elysée yesterday evening in honor of the opening, comprised 260 covers. Poor Mrs. Loubet!

Over 1,000 English landed in Paris yesterday by Calais alone. Three hundred thousand Americans (from the States) are expected. The pavilion of the United States stands between Turkey and Austria. The Italian pavilion, at the other side of Turkey, is said to be the most beautiful of the foreign buildings.

Board, clothes, amusements, cabs, all have gone up in price everywhere, regardless of return. Even the shoemaker who put a point on a shoe for 50 centimes now asks a franc. The flowers on the street, human and botanic, all gone up. On the Avenue d'Iena a hotel charges today 200 francs for the same accommodation which two months ago was 100.

Among the minor tones of the gala melody are sickness and death of some valuable people.

M. Rostand mowed down as a flower in the midst of the harvest! Head and lungs are alike compromised, but after advices of this morning straight from the bedside, the danger is not as great as the papers make it.

It is wrong to speak of "danger" in such cases. It is just as right that people should die as that they should live. Besides, as they do not die, only change the form of existence, they are not lost, only gone out of sight—as the other stars during daytime.

General Gallifet, a brave old man, considering his edu-

cation, is prevented from taking part in the interesting ceremonies of the hour by a curious disease, which it seems is annoying enough. It is called "arthritis" in France. I do not know what it is in English. It comes as a pain or stiffness or dryness in the joints. The natural oil which is in the hinges of the body dries up or goes away, the joints crack and seem rusty. It does not go from all joints at once, but attacks knees of those who pray, hands of those who play, feet of those who walk and insteps of those who use stirrups. The good old general is caught in the ankles.

The best thing for "arthritis" is essence of iodine applied with a brush night and morning after vigorous massage

where Charles Galloway, now of St. Louis, was organist), met a similar fate. The poor lady is being carried to the skies of which she dreamed in her last prayers in spite of the attentions of a certain Dr. Gros, who has become one of the most popular American features of Paris life.

Dr. Gros is a young man who came here some years ago as a young student in medicine to gain an idea of the French school. He gained not only an idea, but a diploma. While busy learning he was kind, skillful and successful with his young compatriots in the city, who, in need of care, money or advice, found in him father, mother, friend, nurse and doctor. The consequence was that when ready to go home he found himself already established in business, not only with Americans, but with French as well, who, finding judgment, common sense and conscience joined to real skill, were not loth to seek his services. So here he is, and there he was at the time of the accident.

M. Leon Gresse, one of the most important bassos of the opera, has quite passed through the coulisse of eternity, leaving much praise and regret behind him. Likewise a M. Boulanger, an honorary professor of the Conservatory and member of the Legion of Honor.

* * *

Madame Marchesi gives a concert at her home this week. The compositions will be of Massenet, directed by the genial author, the executants her pupils.

Madame Marchesi was, by the way, the first artist to receive the "Cross of Gold," since bestowed upon Madames Kolter, Stohenfels and Duse, as Medal of Gift.

Fannie Francisca, one of the late brilliant pupils of Marchesi, has just returned to Paris after a successful "guesting" season at Amsterdam. She is in perfect health and voice and more beautiful than ever.

The Brahms Requiem was one of the recent unusual compositions given by the Conservatoire concerts under the Taffanel direction.

Wagner still holds his own here. Litvinne is at home and sings this week at the Renaissance concert. "Patrie," by Gallet, has been produced at the Opéra.

An interesting lecture at the Bodinière this week was upon "The Harp" in all ages and of all countries.

Were there any way of writing things besides one letter at a time so much that is interesting might be said. Expression by writing comes to be almost an impossible activity in the face of the generation of thought of the present time. One becomes hopeless before the deluge, and silence is the only refuge.

If people would only pay attention to him they would find that Menelik was one of the most worth while men among the leaders of earth to-day. His last act has been to peremptorily forbid the use of absinthe in his country! France calls herself civilized, yet her people soak in this death dealer. What harm if it would deal death? That would be the least of its harms.

Another young doctor who came into notice this week was the doctor Henri de Rothschild, who was upon the scene of a disastrous automobile accident which took place on the automobile race course.

A lot of improvident people got upon the course to watch the gay flight of two automobiles going at the rate of 75 kilometres an hour! Had the machines been behaving themselves they might have kindly jumped over the heads of the waiting ones, and done no damage beyond the loss of a few seconds, which could not be bruised or broken. But in their mad ambition they got to colliding among themselves, so ran into the open mouths of the spectators, doing considerable damage and scattering some few bones.

"Dr. Henri," as he is affectionately called, astonished the onlookers and even the sufferers by cutting bark and twigs from the trees and paring them into splints for the wounded, instead of sending into town for "authorization" and traditional plasters.

Anti-Semites would better not send around messengers to kill all male Israelites. The makings of a doctor with

RESOLUTIONS OF THE CLASS OF 99 of the VIRGIL CLAVIER SUMMER SCHOOL Held at the New England Conservatory Boston, Massachusetts, August 1899

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(Signed) LELIA WOODS
FANNY A. CROWLEY
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Committee



of the parts, and warmth. Electricity, they say, is also efficacious; but the best thing is not to have the thing in the first place. Doctors could tell how to cure or prevent it if they would, but as one of them, caught in conversation, said the other day:

"If we prevent those things how do you imagine we are going to live?"

There you are!

M. Maubant, a revered and retired artist of the Comédie Française, riding into town, was struck in the head by the shafts of a cab coming round the corner close to the same curb, around which his coachman had steered.

In France coachmen know nothing about the laws of driving. Being of an artistic temperament, they improvise situations. Collision is the inevitable result. But it is always artistically done, which is the essential. In this case, as you see, they chose a veritable artist as Moloch food, and succeeded so well that the victim is lying at death's door in a hospital.

An American lady by the name of Pierce, coming out of the l'Alma high church, Episcopal Church (where, by the way, Mr. Seker, an American, is musical director, and

1899

INSTRUMENTALISTS:

PETSCHNIKOFF, VIOLIN.
JACKSON, VIOLIN.
HAMBURG, PIANO.
JONAS, PIANO.
RUEGGER, 'CELLO.
GAERTNER, 'CELLO.
AIMÉ LACHAUME, PIANO.
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MARGUERITE NEVILLE, SOPRANO.
RUBY CUTTER, SOPRANO.
BLOODGOOD, CONTRALTO.
PRESTON, CONTRALTO.
KATHERINE MCGUCKIN, CONTRALTO.
HAMLIN, TENOR.
CLARK, BASSO.
DE GOGORZA, BARITONE.
FREDERIC HOWARD, BARITONE.

And the KALTENBORN ORCHESTRA, FRANZ KALTENBORN, Conductor.

a bit of common sense might be among them. One never knows.

Kikina's concert has been put off until May 2. Good luck to her when it does come off!

M. Oumiroff, the popular Russian baritone, is perfecting his French diction at the French school, 14 Rue Taitbout, of which accounts have been here given from time to time. Here is one place where seekers after French pronunciation get the worth of their money in practical everyday values, instead of clutching for the moon in a pail of water.

Mlle. Julia Klumpke, the violinist, is going to London with her sister, the artist, this week. Miss Annie Klumpke is the name of the sister. This is the one who became legatee of the will of the late Rosa Bonheur. Her visit to London is to give an exhibition of some "inedite" sketches by the great artist. A similar exhibition will be given in Paris later on.

The "Merle" has begun his wonderful song in the Paris dawn. Voila une vraie chanteuse! There is not a singer in Paris that can do with nerves and heart what that little, slender, black fellow can do, outlined up there against the rose, pink of coming day, his whole being (or whatever it is) going out in that wonderful song which can penetrate the most hidden corners of the part that is named heart, and which is like nothing else in sound in the whole world. It sounds like balls of gold vibrating in rich wine, to the memory of all the pain and pleasure that youth ever knew.

Talk of your singers! Give me the Merle! And I would rather listen to his chant outlined out here against memory's sky, than to go to the Exposition, or even to own it—unless, indeed, I went there with the man I loved best on earth, which of course is better than even the Merle, and which is the only thing on earth worth going anywhere with, or doing anything for.

FANNIE EDGAR THOMAS.

Arthur L. Manchester.

ARTHUR L. MANCHESTER, of Philadelphia, who is editor of *The Musician* and teacher of voice culture and singing, addressed the Philadelphia Music Teachers' Association on the evening of April 10. "The Aesthetic Education of the Musician" was the subject of the lecture, in describing which the *Item* says: "By his delightfully easy flow of language he made his subject doubly interesting, and at its conclusion he was warmly and deservedly applauded."

At the recent opening of the Southern Conservatory of Music's new building, Durham, N. C., Mr. Manchester made the dedicatory address, which, according to the *Durham Daily Sun*, "was full of excellent thought, and was delivered in a most impressive and interesting style."

This musical editor is preparing for a series of short lecture tours to take place next season, and his project already promises to meet with success.

Opera in Munich for March—Court and National Theatre.

1. March 4, "Lohengrin;" 2. March 6, "Barber of Bagdad;" 3. March 8, "Tannhäuser;" 4. March 10, "Martha;" 5. March 11, "Die Walküre;" 6. March 13, "Barber of Seville;" 7. March 15, "Die Abreise" (The Golden Cross); 8. March 18, "Tristan und Isolde;" 9. March 19, "The Magic Flute;" 10. March 22, "Die Bärenhäuter;" 11. March 24, "Die Abreise;" 12. March 25, "Aida;" 13. March 27, "Mignon;" 14. March 28, "Die Walküre;" 15. March 31, "Der Freischütz."

At the Royal Residence Theatre.

1. March 13, "Daughter of the Regiment;" 2. March 17, "Le Nozze di Figaro;" 3. March 27, "Le Nozze di Figaro."



FRANKLINSTRASSE, 20, DRESDEN, April 8, 1900.

ALDO ANTONIETTI is the name of a new violinist star, who as a soloist in the last symphony concert of the Royal Orchestra in the Opera House succeeded in completely carrying away his hearers. He played his way straight into their hearts.

His interpretations are marked by an unrivaled, almost celestial repose, sweetness and an abundance of feeling, without which even the finest workmanship is but sounding brass and a tinkling cymbal. The pathos and the intangible expression of longing in music, combined with elevated, pure, serene conception and a caressing beauty of tone, seem the prevailing characteristics of his playing, such as revealed in the reproduction of Bruch's G minor concerto, his introductory number, which set the house aflame with enthusiasm.

In the Brahms-Joachim dances, which followed, all the dash, temperament and freshness of his inspiration were brought into prominence. These compositions, as well as a Wagner-Wilhelm transcription, took so with the audience that several encores had to be granted. That Mr. Antonietti succeeded in capturing the press as well was evident by the favorable criticisms in the daily papers, the *Neueste Nachrichten* (Ludw. Hartmann) and the *Anzeiger* (Friedr. Brandes) at their head, one and all of them recognizing the breadth of Antonietti's genius, his magnetism, his temperament and the strength of his musical feeling. That good looks are by no means objectionable was also commented upon, the distinguished features of the young Italian being by some compared with those of the deceased poet king, Ludwig II., of Bavaria (when young), others were reminded of the first appearance of Liszt, &c. To say more would be to reveal too much of the general enthusiasm for an artist who scored such a big success here.

The merit of having first in Dresden discovered the exceptional gifts of Mr. Antonietti is due solely to Johannes Lauterbach, whose kind recommendations opened all the doors of the otherwise so exclusive Dresden musical society to him. Some days previous to the concert he played at a grand soirée given by a Dresden Macenas, Baroness von Kaskel, where he performed the Mendelssohn concerto and soli.

Later on, during the artist's stay in the Saxon capital, there occurred many private entertainments in his honor, among which the one given by Mr. and Mrs. Lauterbach deserves special mention. On this occasion several prominent Dresden musicians greatly contributed to the pleasure of the invited guests by performing selections from Mozart, Schubert, Svendsen, Thomé, Reinhold Becker, &c. Among the artists were—in first line, of course—the amiable landlord, Professor Lauterbach, who in conjunction with Concertmaster Lewinger played duets for the violin—a rare treat indeed—Baron von Liliencran ('cellist), Mrs. Lewinger (singer), Reinhold Becker (composer), and others.

On another occasion, which I shall cherish in my memory as being especially dear to me, he was heard in a Largo by Händel, Sarasate's "Zigeunerweisen" and a Lalo selection, all of which were given with that breadth of conception, marvelous tonal gradation, temperament and poetic charm, which forms the features of his playing.

I forgot to say that in the above mentioned symphony

concert (the last of the series of twelve subscription recitals) a new orchestral composition by Dubois was brought out under Court Conductor Hagen's direction. It proved to be that sort of French "filigran" music, out of which Von Schuch can do anything. Herr Hagen on the contrary very little, for he lacks that snap and fire, gracefulness and refinement which French music requires, and without which it fails to impress its hearers. Beethoven and Mendelssohn were the other items on the program.

Mrs. Potter Frissell played with much success in a concert given in aid of the Rectory Fund of the American Church of St. John on March 10. Her fine pianistic performances, her artistic conception, her singing touch, her conscientiousness, her high aims, &c., found as much recognition, both by public and press, as on previous occasions when heard in Dresden. She was very friendly received, and had great applause. Other assistants on the occasion were Miss Susie Raphael, Frl. Lengnick, Herr Rost and Miss Virginia Listemann.

Frl. Maria Spies gave a song recital of her own last week. About this and other concerts I shall report in my next.

A. INGMAN.

Miss Burmeister's Work at Danville, Va.

MISS MARTHA BURMEISTER, of the Randolph-Macon Institute at Danville, Va., is active in providing functions in her community with good music. The subjoined report is from the *Danville Register* of Sunday, April 29, 1900:

The regular meeting of the Chaminade Club was held Friday night and was interesting and instructive.

The program, which was arranged by Miss Burmeister, was much enjoyed. The subject was Slavonic and French music, and the numbers prepared from these two schools were well rendered. Especially was this true of the Prelude, by Rachmaninoff, played by Miss Burmeister. The program was as follows:

Piano duet, Canzonetta.....	Miss Burmeister.
Medames Robertson and Berkeley.	
Vocal solo, Ave Maria.....	Gounod
Violin obligato by Miss Burmeister.	
Piano solo, The Naïde.....	Thomé
Miss Wemple.	
Vocal solo, Flower Song, from Faust.....	Mrs. Robertson.
Vocal solo, aria from Carmen.....	Bizet
Mrs. Wylie.	
Vocal duet, In Woodland Dell.....	Chaminade
Misses Nead and Guerrant.	
Piano solo, The Flatterer.....	Chaminade
Miss Pace.	
Piano solo, Automne.....	Chaminade
Miss Burmeister.	
Piano solo, Song, from Mignon.....	Thomas
Mrs. Robertson.	
Piano duet, Overture from Mignon.....	Thomas
Misses Wemple and Pace.	
Paper on Slavonic Music.	
Miss Burmeister.	
Piano duet, Slavonic Dance.....	Dvorák
Misses Guerrant and Mrs. Robertson.	
Piano solo, Prelude.....	Rachmaninoff
Miss Burmeister.	
Vocal solo, Cradle Song.....	Tschaikowsky
Mrs. Wylie.	
Piano solo, Chant Sans Paroles.....	Tschaikowsky
Mrs. Davis.	
Aria from Jeanne d'Arc.....	Tschaikowsky
Miss Nead.	
Piano Quartet, Rakoczy March.....	Berlioz-Liszt
Misses Taylor, Marable, Gray and Heschberg.	

Tonkünstler Versammlung.

THE meeting of the General German Music Union will take place this year in Bremen, May 23 to 27. At the three great concerts there will be performed "Christ as Prophet," second part of the mystery "Christ," by Felix Draeseke; Philipp Scharwenka's (prize) Dramatic Symphony; Symphonic Variations on a Händel theme by F. L. Lambert; Second Symphony, by Weingartner; Second Symphony, by W. Berger; Violin Concerto, by Sinding; Piano concertos, by Emil Sauer and Otto Neitzel, played by the composers. In addition Liszt's "Prometheus," Cornelius' Overture to "The Cid," and R. Strauss' "Heldenleben" will be given, as well as some chamber music and lieder.

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MUSIC GOSSIP

OF GOTHAM.

New York, May 7, 1900.

THE New York Musical Academy, Max Wertheim, director, gave a concert at Knabe Hall last week deserving all praise, the affair being worthy of professionals. Among the special successes were Miss Belle Cummings, soprano, who sang with much purity of voice, and showed Mr. Bromberg's careful training. Miss Lottie Hager is a pianist of artistic merit, and her playing of the Chopin F minor Concerto was much enjoyed. Miss Mary T. Freidel, and Masters Louis Nagorsky and Edward Schamach, all violinists, played compositions by Rode, De Beriot and Viotti in a way to draw great applause, Miss Freidel especially scoring a success with the De Beriot Concerto, No. 7. In this she showed not only natural violin talent, but careful guidance of a practical teacher, and, indeed, to Mr. Wertheim goes the credit for the success of the entire evening. Mrs. Wertheim played the difficult accompaniments, and she is without doubt one of the best among the amateur accompanists of the city.

Another musicale of enjoyable elements was that of the vocal pupils of F. C. Packard, once known as a leading English opera tenor, now devoting himself to teaching; Miss Clara Louise Watrous sang "Elsa's Dream" in nice fashion, in perfect intonation and much self-possession. Miss Eleanor Dambmann sang Cowen's "Light in Darkness" with great expression; she has a 'cello-like alto voice, evident intelligence and attractive personality, and her singing later of "A Summer Night" was soulful. Miss Edna McGowan has a pretty voice, her high B ringing out most effectively; her number was the Micaela aria—also her waltz song was brilliantly done. Miss Harriet Barkley is a gifted girl of great promise, singing the "Mignon" Gavotte most artistically; her high B flat was clear and true. Percy Barry has a baritone voice of natural expressive quality, and sang a "Faust" aria in many fashion. William Barry's tenor voice has great possibilities in it, for he is brim full of musical temperament, and Miss Ruth Sweet sang Denza's "Your Voice" in a manner which drew many plaudits, to which Miss Dambmann played an obligato on her violin which was very sympathetic—she draws a good tone.

Mr. Packard is to be congratulated on his pupils, for every one of them sang in tune, with ease of manner, distinct enunciation, and dignified stage appearance; it is evident this teacher takes his pupils through an earnest scale study before attempting songs, and in him, too, the pupils have a pattern worth copying. Others who assisted were the Listemanns and Carl Bruchhausen, accompanist.

Mme. Kitty Berger's annual Grand Soirée Musicale, under distinguishing patronage, in the Waldorf a week ago, had the artistic collaboration of the following: Miss Grace G. Gardner, Mme. Ohlstrom Renard, sopranos; Miss Mabelle Louise Bond, contralto; Albert Gérard Thiers, tenor; Francis Fischer Powers, baritone; C. B. Hawley, bass; harp-zither, Mme. Kitty Berger; H. H. Kinney.

A program of great variety was presented, as may be imagined from the above collection of artists, and a concert of note heard. The concert giver herself played four times, encores besides, and got from out her harp-zither an astonishing variety of tone.

Miss Grace G. Gardner is especially worthy of mention, for her Liszt "Loreley" was sung in most artistic fashion; later she gave a song by Henschel, and an unknown Von Stutzman song, "Vainka's Song," in each case drawing much applause. In this singer we have repose of manner, distinguished stage appearance and correct vocal method,

enabling her to present an ensemble of attractiveness. Mr. Thiers sang twice, receiving also enthusiastic applause, and right well earning the same, by reason of musicianly interpretation and ringing tone quality. As to Powers, there is but one Francis Fischer, and he is always a favorite. Miss Mabelle Louise Bond is one of the Bissell pupils who is really no longer a pupil, but a full-fledged artist, and she too added laurels to her rapidly growing wreath. Others who assisted were as noted above.

Mme. Louise Gage Courtney was in charge of the sixth musical evening of the Women's Philharmonic, a fortnight ago, the evening being devoted to old English ballads, the following participating: Mrs. Minnie L. Reeves, soprano; Miss Louise C. Courtney, soprano, Miss Margaret Keyes, contralto; Mrs. Grace D. Knight, contralto; Heinrich Meyn, tenor; J. N. Glass, tenor; Willett Seaman, Jr., baritone; Roger N. Allen, baritone; Mrs. Anna Lang Behlen, harpist; Miss Annie Mead, accompanist.

Madame Courtney read a paper on the subject, and a carefully constructed program was given, beginning with "Sumer is i cumen in," A. D., 1226, and continuing down the centuries to 1830. It is but justice to Heinrich Meyn, the baritone, to say that the gentleman of the same name mentioned above is a tenor, a young man of promising voice.

Another concert in which Madame Courtney had special interest was that tendered to her at a private residence, when a large number of musical people participated as follows: Miss Fannie Hirsch, soprano; Miss Mary Keyes, soprano; Miss Louise C. Courtney, soprano; Miss Feilding Roselle, contralto; Miss Margaret Keyes, contralto; Ross David, tenor; Heinrich Meyn, baritone; Miss Maida Craigen, reader; Miss Martina Johnstone, violinist; Mrs. Anna Lang Behlen, harpist; the chorus of the Women's Philharmonic Society of New York, Miss Laura Sedgwick Collins conductor; a ladies' quartet, Madame Courtney director, Miss Louise C. Courtney, Mrs. Grace D. Knight, Mrs. William F. Reeves, Miss Nellie F. Hogan; the orchestra of the Women's Philharmonic Society of New York, Miss Martina Johnstone conductor; accompanists, Miss Isabel McCall, Miss Annie Mead, Mrs. E. C. Babcock.

Miss Alice Breen issued cards for an afternoon musicale and tea, which was attended by a large and fashionable throng; those who where there expressed themselves as delighted with the unique affair. The guests of the afternoon were too numerous to mention, among the most prominent society and musical people of the city. Some of her promising pupils are Miss Helen Lewin, of New York; Miss Laura Benedict, of Orange, N. J.; Miss Edith Evans, of Brooklyn, all sopranos, and Miss Sylvia Mott, New York; Miss Celeste Rosevear, Toronto, Canada; Miss Murphy, Los Angeles, Cal., the last mentioned altos. Miss Breen, as is evident, draws pupils from a wide range of country, and on this occasion they did her much credit. She is at her studio, 252 West Fifty-second street, during teaching hours, or may be seen at her apartments in the Albany, Broadway and Fifty-second street, between 2 and 3 daily; or appointment may be made through her private secretary, Mlle. Belle.

The Grand Conservatory gave a musicale at their new headquarters, 356 West Fifty-seventh street, last Friday, it being their 353d entertainment. A dozen pupils, piano, violin, voice, took part, Miss Beatrice Eberhard, the promising young violinist, being prevented, however, because of a fire at their Mount Vernon home.

Kate Stella Burr's "A Song," written for Mrs. Elizabeth Northrop, was sung by her at the Elocutionists' Convention last week, with great success. She has also sung it at a Carnegie Chamber Music concert and at several private

affairs. Miss Burr gave a "Mendelssohn Evening" at her church, Grace M. E., last Sunday evening, Harry Hughes assisting.

Joseph P. Donnelly and pupils gave a song recital at Assembly Hall, Brooklyn, last week, assisted by Mrs. Agnes Butler, soprano, and the Euterpe Ladies' Glee Club. Among other things four compositions of the versatile organist, composer, baritone and director were sung, namely "To a Broken Lute," "Donald, So True," "Maurine" and "The Shepherdess Song." Mrs. Donnelly accompanied.

Mark M. Fonaroff's Solo Double Quartet of the Educational Alliance took part in the Kaminsky concert, last Sunday evening, the young players sharing in the performance of Kaminsky's Quartet in C minor. Their names are: Miss Dora Hochstein, Master Mishel Shapiro and A. Shapiro, S. Liberman, D. Solatoroff, P. Cone, H. Borodkin and W. Schacht. Mr. Fonaroff conducted and the octet did their teacher proud.

F. W. RIESBERG.

Historical Organ Concert.



On the evening of May 1, before another large, representative and appreciative audience, William C. Carl gave the last of his spring series of organ recitals in the "Old First" Church.

The program was of special interest, being cleverly arranged as follows:

1410 (?) (German school) Paumann.....	Prelude
1510-1585 (Italian school) Gabrielli.....	Canzona
1538-1623 (English school) Byrd (The Earl of Salisbury).....	Pavane
1587-1654 (Italian school) Frescobaldi.....	Passacaglia
1633-1687 (French school) De Lulli (air from Amadis).....	Bois Espais
Miss Bessie Bonsall.	
1635-1695 (German school) Buxtehude.....	Choral
1653-1706 (German school) Pachelbel.....	Ciaccona
1645-1684 (?) (Italian school) Rossi (from the opera Mitrane).....	Aria
Miss Bessie Bonsall.	
1676-1749 (French school) Clerambault.....	Prelude
1684-1740 (French school) Dandrieu.....	Musette
1685-1750 (German school) Bach.....	Fugue, D major
1685-1759 (German school) Händel (Fourth Organ Concerto, Allegro Moderato)	
1804-1857 (Russian school) Glinka (from A Life for the Czar).....	Aria
Edward Bromberg.	
1809-1847 (German school) Mendelssohn-Bartholdy (Second Organ Sonata).....	Allegro Maestoso
1813-1879 (English school) Smart.....	Andante Grazioso
1837 — (French school) Guilmant.....	Grand Chœur

Dr. Howard Duffield, pastor of the "Old First" Church, stood in the choir loft and made scholarly explanatory remarks, which were very beneficial to the many music students present.

The prelude by Conrad Paumann, a blind musician, proved to be a very valuable historical composition, the right hand part being performed in traditional manner, with the fist instead of fingers, while the left hand sustained a pedal point. This prelude, which is now seldom heard, was presented to the soloist by Dr. Ritter, of Vassar College.

The other works on the program were well chosen and were adequately interpreted. Händel's "Allegro Moderato" and Bach's "D Major Fugue" were particularly acceptable to the audience.

In writing an analysis of this event the critic is impressed with the magnitude of the subject, in doing justice to which many columns might well be utilized. Mr. Carl deserves encouragement and commendation for confining his work to what is really worthy of notice and study in organ music. He is doing much in America to increase a thorough knowledge of the best organ classics, and any future series of New York recitals that he may announce will be looked forward to with pleasant anticipation.

Miss Bessie Bonsall, one of the best Canadian vocalists before the public, sang her contralto solos with true artistic grace and spirit. She is a fine artist.

Edward Bromberg's selection from the leading opera of

Dr. MEDINA-FERRER

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the Russian school was likewise an important feature of the concert.

"Grand Chœur" (Guilmant) was the composition played by Mr. Carl when he made his successful début as a concert organist nineteen years ago, and on the present occasion it served as an impressive and brilliant finale. This American organist is busy with spring engagements. On Wednesday of next week he will inaugurate a new organ at Lake Erie College, Painesville, Ohio, and on Thursday, May 17, he will play at Portsmouth, Ohio. It is probable that he will visit Europe this summer.

Ida Mampel's Recital.

MISS IDA MAMPEL, the girl pianist, will give a recital at the Music Hall, at Orange, N. J., Wednesday evening, May 16. The program by the little artist will include compositions by Mozart, Shütt, Sternberg, Godard, Raff, Liszt, Joseffy, Bargiel, Chopin and Mendelssohn. Monday evening, May 14, Miss Mampel will play at a musicale at the Hotel St. George, Brooklyn.

Two Sopranos and a Baritone to Sing.

AMONG the artists announced to sing at a concert at the New York College of Music Tuesday evening, May 15, are Miss Emma Wizjak, soprano; Miss Rosalind L. Billing, soprano, and Emilio De Bernis, baritone. Miss Wizjak will sing songs by Pinsuti and Tosti. Miss Billing will sing "The Swallows," by De Koven, and Mr. De Bernis will be heard in the prologue from "Pagliacci."

Presson Miller Pupils' Concert.

THE pupils of E. Presson Miller will give a concert for the benefit of the Children's Sunshine Mission at Knabe Assembly Hall, Fifth avenue and Twentieth street, on Friday evening, May 11. Mr. Miller will introduce some of his best pupils, and a fine program has been prepared. Some of the piano pupils of the Metropolitan College will assist.

Miss Hoffmann's Success in Brahms' "Requiem" and Handel's "Messiah."

Miss Hildegard Hoffmann was herself a religious inspiration, fitted to lead the holy harmonies. A tall, dark locked beauty of figure and carriage eminently regal, she sang her reverend words in a sweet, limpid echo, replete with spiritual exaltation. The quality of her beautiful voice, like that of Nevada's, became more crystalline as its notes rose higher in supplication or in praise. It was with a fresh, trustful sweetness of an inspired child that she sang "I Know that My Redeemer Liveth." Like the other soloists, she was strenuously applauded.—St. Paul Pioneer Press.

Miss Hoffmann was in especially good voice and sang the all important solo, "Ihr habt nun Traurigkeit" with remarkable beauty of tone and expression. She is easily one of the best sopranos Brooklyn has produced in recent years, and her success in oratorio and concert has been equally the result of inherited talent and conscientious study.—Brooklyn Eagle.

Too much praise cannot be given to the rendition of this beautiful requiem. The work is by no means easy to sing. * * * Miss Hoffmann's voice showed to fine advantage against the background of the many voices which supported her ably. Her voice is sweet, true and pure, and she carried the difficult music without faltering. She sang with authority, and impressed her hearers with her belief in the words, "In Thee Do I Put My Trust."—Brooklyn Standard Union.

A New Song by Mildenberg.

A dainty new composition from Albert Mildenberg's pen called "The Message" has just been published. It is a melodious, simple song for both high and low voices, and bids fair to rival in popularity Mr. Mildenberg's other charming songs.

Kaffenberger Organ Recital.

At the New York Avenue M. E. Church, Brooklyn, tonight, May 9, the well-known Buffalo organist will give a recital, playing the entire program without the notes. The recital is one of the Brooklyn Institute series.

Grand Opera by Afro-Americans.

Lexington Avenue Opera House.

THE performance of "Carmen" in English at the Lexington Avenue Opera House on May 14 by the Drury Grand Opera Company will be a remarkable event, in that the performers, principals and chorus are colored people.

Theodore Drury is a colored gentleman of many attainments and a vocalist of rare ability. He has been teaching vocal music for several years. At former entertainments he has given parts of grand operas with the assistance of friends and pupils, both white and colored, but this year he will give the opera "Carmen" in full, thereby marking the opening of a new era in the history of his people, as



THEODORE DRURY.

this will be the first time grand opera has ever been performed by the negro.

Mr. Drury has encountered many difficulties in his attempt to carry this out, but has succeeded in securing from among his own immediate circle of acquaintances enough to form a company of about forty, with whom he has been conducting rehearsals for several weeks.

The stage director of one of the best New York theatres will have charge, the costumes will be furnished by a first-class theatrical costumer, the music by a complete orchestra, and the scenery will also be thoroughly up to date.

No expense is being spared to make the production highly satisfactory to all who witness it.

Mr. Drury seeks to relieve that feeling of inferiority to the whites under which his people labor in music and art, and he is well fitted, by his abilities and education, to be the leader in this new departure.

There is every prospect of a large and interested audience, and the cast as fixed is as follows:

Carmen.....Madame Plato
Frasquita.....Mrs. M. Randall

Mercedes.....Miss C. Scott
Micaela.....Miss E. DeLyons
Don José.....Theodore Drury
Zuniga.....G. W. Taylor
Morales.....Fredric Sheldon
Dancaïro.....Winfred Benidick
Remendado.....G. Millbanks
Escamillo.....Fredric Sheldon

Conductor, H. T. Burling.

The following will assist Mr. Drury in his production of "Carmen": Miss Annie Hawkins, Mrs. Emma Wheeler, Miss Daisy LaTurner, Miss DeLina Browne, Mrs. Lighthorn, Mrs. Theresa N. Fields, Miss Marie Jackson, Miss Clarissa E. Scott, Mrs. Ida B. Clay, Miss Emma Tolliver, Mrs. F. Sheldon, Miss Maud Barnes, Mrs. H. Boone, Miss Lucy Ross, Miss Georgie Smith, Miss Lillian Vrooman, James Rasin, D. P. Pendergrass, Thomas F. Doyle, Jean DeFischer, T. Fletcher Hurlong, J. E. Robinson, Rufus Johnson, Charles M. Baker, William Pettes, Francis Van Arsdale, Albert De Ancy, Winfred Benidick and Harry B. Garden.

A Morrill Musicales.

MAY 3 Mrs. Morrill delighted a most appreciative audience with her students' musicale, in which only a part of those studying with her participated. Only standard modern things were sung, and in most artistic fashion by these pupil artists, of whom New York is certain to hear more in future. The composers represented on the program were Wagner, Tschaiakowsky, Liza Lehmann, Luzzi, Vidal, Hahn, Massenet, Hiller, Faure, Mendelssohn, and the Americans, Nevin, Fisher, Chadwick and Woodman. Miss Edith Cushney, of Fonda, sang several times, and her clear soprano was indeed delightful. Miss Lillias Snelling, of Boston, by reason of delightful naive personality and temperament, sang herself straight into the hearts of all, playing her own accompaniment, and artistic Mrs. Innis, of Yonkers, sang two groups of French songs most effectively.

Miss Hilda Newman, the pianist, played a Leschetizky Tarantelle in brilliant fashion; she is a pianist far above the run of European graduates and should make her mark here; press notices show her success in her recent Southern tour. Mr. Riesberg accompanied, Mrs. Morrill subsequently writing him: "Thank you so much for your helpfulness; it gave me a feeling of absolute security, and I am most glad to have had your assistance."

Pappenheim's Concert.

That the daily press was also appreciative of Madame Pappenheim's students' concert of recent date is evident from the following excerpt:

It is many years since Mme. Eugenie Pappenheim delighted New York on the operatic stage, for the prima donna, who was a great public favorite, retired some time since; but her annual concert is always a pleasant event, patronized by fashionable people and many of the opera habitués.

Last evening, in Mendelssohn Hall, she brought forward some of her professional and advanced pupils, who gave a very interesting concert. They sang with fine technique, good style and artistic feeling, and many encores were demanded. It is hardly fair to particularize where all did so well, but among the more finished singers were Miss Frieda Stender, who has a sympathetic, flexible voice, and uses it quite like a full fledged operatic prima donna; Miss Ida Hutshing, who gave a Wallnofer and a D'Hardelot song delightfully; Miss Margaret McGuane and Miss Augusta Northup, whose vocalism was excellent in its ease and finish.

Marie Seymour Bissell Concert.

Miss Bissell's annual concert, with her pupils, occurred last night at Mendelssohn Hall, a score of pupils of various degrees of advancement participating, Miss Sarah King Peck being one of the principal successes of the evening. A review of this delightful concert will appear in the next issue.

Sarah Sokolsky's Concert.

Miss Sarah Sokolsky, a talented young pupil of Eugene A. Bernstein, will give a concert at the Hall of the Educational Alliance Sunday evening, May 13. The young pianist will be assisted by Miss Martha Carine, soprano, and Arthur Bernstein, 'cellist.

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Music in Canada.

APRIL 5, 1900.

TORONTO *Saturday Night* thus describes a new work by William Reed, the well-known Canadian organist and composer:

"One of the finest Easter anthems published this year is William Reed's 'As It Began to Dawn,' a dignified and melodious work, which does the composer infinite credit. This anthem, which is published by Schirmer, New York, will be sung at the Easter evening service at Jarvis Street Baptist Church, the choir of which have a number of Mr. Reed's latest anthems in its repertory. Mr. Voght, the choir-master of the church, after a careful examination of the most recent Easter publications of Novello, Ditson and Schirmer & Co., expresses the opinion that Mr. Reed's 'As It Began to Dawn' is not surpassed by any of them in musicianship, originality and vocal effectiveness. Canadian choir-masters in search of attractive novelties will do well to add this work to their repertory. Mr. Reed's anthems are not apparently so well known in Canada as across the border, where on the strength of their own merits there is a growing demand for his compositions."

Under the auspices of the Woman's Morning Music Club, of London, Ont., Thomas Martin, the gifted pianist, assisted by Mrs. Adam Beck, vocalist, and H. W. Hewlett, accompanist, gave an interesting recital on the evening of March 26.

Before a large and appreciative audience Miss Blanche Badgley, pupil of Dr. Edward Fisher, gave an artistic piano recital in the Toronto Conservatory of Music Hall on April 3. The composers represented were Chopin, Tosti, Rubinstein, Wagner-Brassin, Meyer-Helmund, Beethoven, Lohr and Moszkowski, the competent assisting performers being Miss A. E. Hobson, soprano; Miss Florence Macpherson, contralto; Miss Fulton, violinist, and Oscar Wenbourne, basso.

Under the able direction of Miss Frances S. Morris the musical department at Pickering College, Ontario, recently gave a creditable concert.

A talented Ottawa pianist is Miss Whitley, who has made successful public appearances this season and who has given the Ottawa Woman's Morning Music Club valuable assistance.

During her recent sojourn in Toronto Mlle. Antoinette Trebelli honored the Toronto College of Music with a visit.

Miss Bessie Bonsall, the Canadian contralto, who is now a resident of New York, has been selected as one of the soloists for the Chautauqua Assembly's session in August. Miss Bonsall, who sings at the Temple Emanuel-El and also at the Church of the Messiah, has had numerous con-

cert engagements and many re-engagements. She expects to make New York her headquarters next season.

Under distinguished patronage C. A. E. Harris' new dramatic legend, "Torquil," will be presented for the first time before the public on May 22, in Massey Music Hall, Toronto. The performers are announced as follows: Flora Provan, soprano; Sabella Boulton, contralto; Leon Moore, tenor; Gwilym Myles, bass; the Boston Festival Orchestra, F. H. Torrington's Festival Chorus, Emil Mollenhauer, associate conductor; F. H. Torrington, chorus director; Charles A. E. Harris, conductor. M. H.

Charlotte Maconda.

To Her Was Due the Success of the Apollo Club Concert.

[From Our Regular Correspondent.]

KANSAS CITY, MO., April 24, 1900.

THE Apollo Club's concert—or rather the Apollo Musical Club, as it now calls itself, having recently added a ladies' auxiliary of thirty-four voices and Mrs. Jennie Schultz, our talented accompanist—was one of the most delightful affairs ever given by that organization.

Edward Kreiser, the director, and one of our most progressive musicians, has for several years strongly advocated the addition of ladies' voices, and his good judgment was fully verified in the spontaneous outburst of applause that greeted their first number together last night.

Carefully chosen and evenly balanced voices, faithful and numerous rehearsals, appropriate selections and intelligent interpretation resulted in beautiful shading, astonishing volume and altogether delightful ensemble work. Mr. Kreiser's efforts cannot be too highly commended.

How much of the credit of last night's success is due to the soloist, Charlotte Maconda, it would hardly be fair to say, for she simply took the house by storm.

Though heralded by most glowing accounts of recent successes, Kansas City was only partially prepared for the pleasure in store, for not until thrilled by the first glimpse of her radiantly beautiful face and the first notes of her glorious voice that gushed from her throat like a bird, were we willing to acknowledge ourselves vanquished and ready to heartily indorse everything that the critics have said of Charlotte Maconda's consummate art, her voice, her singing, her style, her artistic feeling, her magnetic personality, &c.

She was in superb voice, and moved by the unbounded enthusiasm of her large audience and the flowers showered upon her, she seemed inspired. For her singing of the "Mignon Polonaise" she received an overwhelming ovation and was obliged to repeat it, though she had already sung four numbers and numerous encores, yet it was in this familiar number that all of her fine qualities were most fully appreciated.

Surely America should feel proud of such a singer, and THE MUSICAL COURIER's noble fight for the home culture and protection of American singers should be indorsed by the entire nation, and will be if New York can send out such cultured singers as Charlotte Maconda.

Anticipating a pleasant return of this lovely song bird to Kansas City. I am, very sincerely yours,

MRS. J. H. HARRIS.

A Letter from Italy.

FLORENCE, Italy, Apr. 16, 1900.

MUSIC, like the verdure of springtime, seems to be bursting forth with fresh life as the season advances. The close of the season has brought out an abundance of good things musically.

Aside from the opera, which has been unusually fine this year, there have been frequent chamber and orchestral concerts of decided merit.

Monday evening occurs the fifth and last of the Cherubini orchestral concerts, which are being given in the Sala Filarmónica under the able direction of Signor Piccollelli.

For the sake of enhancing the artistic effect, it is to be regretted that the concerts are not held in a larger room.

Among other composers, compositions by Dvorák, Mendelssohn, Saint-Saëns, Richard Strauss and Wagner have been presented with much skill and musicianship.

At the final rehearsal, through the kindness of President Signor Buonamici, I was privileged to be present. Being a little late, the rehearsal had begun, so slipping into the first available seat I settled back comfortably, resolved to let pure music have its sway.

A program was not to be had, so unaided by fixed titles music was to tell its own story, which it did in the bold, swinging rhythm and clear flowing melody of the "Hebrides" overture by Mendelssohn.

Then followed a lighter number, the chief merit of which seemed to be its brevity, and was quickly forgotten in the opening strains of "Siegfried's Rhine Journey."

Ah, what glorious music! That ceaseless ebb and flow, putting into melody a marvelous bit of description, yet never for a moment descending from the plain of great and noble music.

But what is this next number? Here again is the touch of genius, a voice that speaks from the very heart of the orchestra.

A bold hand that seems to have the weight of authority. The orchestration has the richness and fullness of a Wagner, but the melody has clearly an original leading. A program of a friend revealed the mystery. It is the symphonic poem "Don Juan," by Richard Strauss, a composer who is writing great music and himself into fame at the same time.

At the concert Monday evening the soloist was Giacomo Buonamici, who appeared in two numbers, Beethoven, op. 73, and the Liszt Rhapsodie, No. 14, with orchestra. He was greeted with a storm of applause after his masterly interpretation of the Liszt Rhapsodie. He is a man of mature abilities and broad musical culture—a pianist with a brilliant and sure technic.

Mme. Norma Romano (Jackson), a young American student of voice, who has been heard here in numerous chamber concerts, is rapidly gaining for herself an enviable reputation by her artistic singing. She is a young woman of charming presence and personality, having a rich dramatic soprano. After five years of conscientious study, she presents to the public a voice well under control, which is at once grand and commanding in its immensity. Her upper tones are produced with apparent ease, strength and wondrous brilliancy.

Here follows some clippings from two of the leading Florentine dailies:

Mme. Norma Romano (Jackson) sang last evening at the home of Lady Roberts. She is a soprano who gives proof of an unusual talent, singing several pieces with such sentiment and life as to awaken the admiration of all present. She possesses a splendid voice, which she uses perfectly, and has also the rare gift (espe-

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June 5-6, . . . Bremen	June 24, . . . Bad Nauheim
June 7-8, . . . Hanover	June 25-27, . . . Frankfurt
June 9, . . . Halle	June 28, . . . Wiesbaden
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cially for a foreigner) of a perfect pronunciation of the Italian language.—La Nazione.

In the splendid palace of Lady Innes last evening were gathered together the flowers of society, English and Florentine. Among the artists who took part special praise must be given Mme. Norma Romano (Jackson), of Chicago. We never tire of admiring her rich, limpid, passionate voice. Fine sentiment and perfect pronunciation always characterize her singing as well as the greatest flexibility and agility.

Among other songs she sang the "Jewel Song," from "Faust," in a manner to thrill all present and obtain for herself the liveliest expressions of approbation.—La Fieramosca.

H. I. KIRKPATRICK.

Castle Square Opera Company.

"Lohengrin."

THE reign of comic opera is over at the American Theatre. For the remaining weeks of the season, grand operas will be presented by the leading singers of the Castle Square Opera Company. Wagner's "Lohengrin" is the opera for the current week, and in the next issue of THE MUSICAL COURIER will appear criticisms of one performance. The cast for last Monday evening included Joseph Sheehan as Lohengrin, Yvonne de Treville as Elsa, Selma Kronold as Ortrud, William Mertens as Telramund, E. N. Knight as the Herald and W. H. Clark as the King. Liesegang was the conductor. The audience was enthusiastic, applauding everything and everybody in the indiscriminate fashion which has always prevailed at the Eighth avenue playhouse.

Platon Brounoff's Doings.

Mr. Brounoff varied his usual activities last week by directing the music at the wedding of the Russian Consul to San Francisco, Count Arzimowitsch, to an American lady at the Russian church. A promising pupil of Brounoff, I. Richardson, tenor; Edward Bromberg, and three other men constituted the choir; the music went so well that afterward an attaché of the Russian Legation personally congratulated Brounoff.

Mr. Brounoff gives his talk, with vocal and instrumental illustrations, on "Modern Music," at the Seward Club, on May 15; he has also just issued an unique professional card, as follows:

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Italian, Polish or Russian.

Ida Branth-Aolian.

Miss Branth played last week with the Aeolian at one of their recitals, this being the second or third time this season.

The John Church Company's Publications.

THE following are some of the recent dates showing when compositions published by the John Church Company were performed: .

Old English Songs.....	Parker
Charles Clifford Ashbury (May 4).....	Cincinnati, Ohio
All For You.....	D'Hardelot
Mme. Minnie Shatel (May 3).....	Kensington Town Hall, London
Mme. Minnie Shatel (May 3).....	Inns of Court Hotel, London
Nicholas Sebastian (April 23).....	Newark, N. J.
Nicholas Sebastian (April 27).....	Madison Square Concert Hall, N. Y.
Nicholas Sebastian (April 23).....	Berkeley Lyceum, New York
Sweetest Flower that Blows.....	Hawley
Ley Vernon (May 8).....	St. James' Hall, London
In May Time.....	Dudley Buck
Miss Florence Mary Lee (May 19).....	Bishop Stortford, London
Necklace of Love.....	Nevin
Miss Florence Mary Lee (May 19).....	Bishop Stortford, London
A Madrigal.....	Chaminade
Miss Steuder (April 30).....	Mendelssohn Hall, New York
Sweet Bird of Spring.....	Chaminade
Miss M. Katherine Klaver (April 19).....	Cincinnati, Ohio
To Mihri.....	Edmund Severn
Fanny Margery Maass (March 9).....	Holyoke, Mass.
Minuet.....	Seeboeck
Mrs. Nellie Bangs Skelton (April 26).....	Chicago, Ill.

Von Grabill, the American Pianist.

THIS prominent pianist, now sojourning in Dallas, Tex., expects in the not far distant future to make a tour of the country; hence the appended press notice is of interest:

Those who are professional pianists are numerous, but those who excel in the fine art are rare and stand out conspicuously in the musical world. Their name is not "legend," nor are people frequently entertained by them. The Hudson River Institute at Claverack has always been fortunate in being able to secure some of the best pianists. De Kontski, Sherwood and Perry have been among

those who have entertained Claverack audiences. Last Friday night in the person of Prof. S. Becker von Grabill, another virtuoso was added to the list of world renowned entertainers who have appeared at Claverack. Professor Grabill's program was a unique one, being taken from the original manuscripts of Beethoven, Schubert, Schumann, Chopin and De Kontski. It is rare that a large audience will listen attentively for two hours to classic selections, but on Friday evening the students and a large number that came in from the neighboring towns were held spellbound until the last note of the program was played, and then with prolonged applause demanded repeated encores.

Professor Grabill is yet a young man, but has already won for himself a name high up among the few of the world's greatest pianists. His work is not at all mechanical, but is filled with spirit and feeling. He does not play, but interprets. As a composer, his pieces have a wide circulation, and are played by the very best musicians.—Daily Republican, Hudson, N. Y.

Grace Belmont.

ONE of the newest claimants to public favor is Miss Grace Belmont, a young English mezzo soprano, unusually gifted not only vocally but physically. She arrived in this country only two months ago under a short engagement with the Castle Square Opera Company in Chicago, and already has succeeded in evidencing abilities of a high order, that with longer experience assure her a leading position on the operatic stage.

Miss Belmont has been well taught. Visetti was one of her teachers in London, and in Paris for upward of two years she studied with Madame Marchesi and also with Fidèle Koenig, the coaching of both of whom in operatic roles has been most complete. So eminent an authority as Edouard de Reszké was delighted with her voice, and calls her his musical protégé, who needs only work to be great. Miss Belmont's voice possesses an unusual contralto quality, she has decided musical temperament, studied violin with Hollaender, proving herself well gifted with that instrument, and is likely to be heard considerably both in opera and at concert work.

A GOOD piano teacher, certified pupil of Leschetizky, a young man of special talent, would accept a position as teacher in any musical college or any school or college that has a musical department. Address L. L., Vienna, care of this paper.



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Ossip Gabrilowitsch.



SSIP GABRILOWITSCH, the most brilliant and best known of the younger group of contemporary piano virtuosos, is announced to visit America next season, his tournee beginning some time in November. This youthful artist has for several seasons astounded Berlin, Vienna and London with his matured musical playing, his marvellous finesse, broad style and interpretative versatility.

Gabrilowitsch is a Russian, a protégé of Rubinstein, who first took him under his wing when the lad surprised St. Petersburg at the early age of eleven. Enjoying constant and close companionship with the great Russian master, the young man soon developed his extraordinary natural gifts, and when he went to Leschetizky in Vienna it was to emerge two years later and astonish the musical world by his virile, dashing style, his intellectual grasp and the sensuous beauty and euphonious quality of his touch and tone. He early attracted the attention of Hans Richter and played under his baton at the Vienna Philharmonic concerts.

With Nikisch in Berlin he created a sensation, and after touring in Scandinavia and Holland, he made his debut in London with Richter at the Philharmonic concerts. His performances of Tchaikowsky's B flat minor concerto—he studied the work under the personal supervision of the composer—and Liszt's E flat concerto were critically acclaimed as just short of the miraculous. When he gave his recitals the variety of his style, the rich sonority of his tone, his endurable, youthful esprit and tender poetical feeling won from the English critics columns of praise.

Gabrilowitsch is only twenty-two, possesses a magnetic personality, and is both handsome and modest—a rare combination. His intense Slavic nature, backed by a prodigious technic, enables him to accomplish musical feats far beyond his years; yet it is as a musical and not as a mere virtuoso artist that he makes his strongest appeal. Bach, Beethoven, Schumann and Chopin he reads to perfection, while his untamed, fiery manner caused Oscar Bie, the well-known German critic, to write of him: "Ossip Gabrilowitsch drives the horses of Rubinstein."

Powers-Alexander Finale.

As a fitting close to a most successful season, Francis Fischer Powers and Mrs. Hadden-Alexander invited a number of their friends to Carnegie Hall on Wednesday evening and Friday afternoon last to listen to some of their advanced pupils.

It is not necessary to go into details. Suffice that those pupils, some of whom have already been most flatteringly mentioned in these columns, won fresh laurels and reflected the grand possibilities of the method in which they have been so well trained. Especial mention, however, must be made of Master Herbert Braham, another wonderful boy soprano whom Mr. Powers has discovered, and whose future, as indicated by his singing on Friday last, is bright. Master Braham trains with Mr. Powers' assistant Mr. Daland, and with Mr. Powers himself, and with his beautiful voice and F above high C, will in a short time create something of a stir in the musical world. The program for Wednesday follows:

WEDNESDAY EVENING.

Wie Muss es Wunderbares Sein.....Ries
Herz, Mein Herz.....Ries
Miss Florence Levi (Texas).
Una Voce Poca Fa (Il Barbiere).....Rossini
Mrs. Clifford Elizabeth Williams (Georgia).
Love's Philosophy.....Jordan

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Rose Fable.....Hawley
Miss Marie Zimmerman (New York).
Préambule.....Bach
Miss Bertha Hoberg (Indiana).
Theme and Variations.....Proch
Miss Daisy Palmer (Rhode Island).
Thou Gazest on the Stars.....Speaks
Shepherd's Song.....Speaks
Edwin L. House (Kansas).
In the Twilight.....Brounoff
Solfeggietto.....P. H. Bach
Etude, op. 25, No. 3.....Chopin
Miss Florence Dodd (London, England).
Slumber Song.....Mattei
Miss Mary Lansing (Troy, N. Y.).
Prelude and Fugue, C minor.....Bach
Harry Briggs (New York).
Petites Roses.....Cesek
My Lassic.....Beach
Chanson Provençale.....Acqua
Miss Annie Welling (Troy, N. Y.).
Outburst of Song.....Allitsen
Since We Parted.....Allitsen
Love Is a Bubble.....Allitsen
Miss Sibyl Sammis (Dakota).
L'Alouette.....Glinka-Balakirew
Träume.....Wagner
Schmerzen.....Wagner
Miss Frances Law (Chicago).
Du Meine Seele.....Lassen
A Withered Rose.....Proch
Miss Genevieve Brady (New York).
Nocturne.....Grieg
Valse.....Schütt
Miss Winifred Willett (Montreal).
Bird Song.....
Song of the Slave { Paul and Virginit }.....Massé
Chanson Tigre.....
Miss Florence Russell Wright (Boston).
Scherzo, No. 1.....Chopin
Miss Dodd.
Wiegenlied.....Ries
L'Esclave.....Lalo
Miss Laura Gardner (New Jersey).
Slumber Song.....Buck
Where Did You Come From?.....Buck
A Merry Brown Thrush.....Buck
Earl Gulick (New York).
Princess Ilse.....Geisler
Voglein.....Grieg
Rondo Capriccioso.....Mendelssohn
Mr. Briggs.
Murmuring Zephyrs.....Jensen
Die Lotosblume.....Schumann
Among the Lilies.....Dana
George Seymour Lenox (New York).
Autumnal Gale.....Grieg
Miss Martha Stark (New York).

Mme. de Montjan Here.

Mme. Madi de Montjan, a cousin of Carl V. Lachmund, is in the city, with her husband, a son of Mme. Fursch-Madi, on the way from the New Orleans Grand Opera to Paris. Mme. de Montjan had much success during her season as a leading member of the French Opera.

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Mme. Ogden Crane's Concert.

PROFUSION of roses and abundance of applause greeted Mme. Ogden Crane, her pupils and her assisting artists at an interesting concert given in Carnegie Lyceum on the evening of April 26.

Nor were tokens of appreciation limited to flowers in Madame Crane's case, for at the close of the recital she was the recipient of a beautiful jeweled clock, the gift of her vocal class.

The excellent program was as follows:

Chorus and solo, Treachery, Ladies' Voices.....Brewer
Mrs. Russell Cleveland.
Longing.....Ambrose
Miss Bessie Hannen.
Love in Springtime.....Arditi
Miss Georgie Butcher.
Summer.....Chaminade
Miss Lilian Spitz.
Reading (selected).
Miss Lottie Grenelle.
Voglein Wohin so Scharrel.....Franz
Mit Einer Primula Veris.....Grieg
Wiegenlied.....Taubert
Miss Sadie Grapel.
Ave Maria (Cavalleria Rusticana).....Mascagni
With violin, Mr. Irwin.
Miss Beulah Reed.
Soldier of the Cross.....Picolomini
William Georgi.
Valse Arietta (Romeo and Juliet).....Gounod
Miss Alice R. Richards.
Aria, Robert, My Beloved.....Meyerbeer
Miss Hattie Goldstein.
A Summer Night.....Thomas
Miss Fannie Humes.
Solo and chorus, Inflammatus, Stabat Mater.....Rossini
Miss Anna Toohey.
Reading, A Sweet Girl Graduate.....Phelps
Miss Lottie Grenelle.
Happy Days.....
Miss Emma Irwin.
Deep, Down Deep.....Shattuck
Frank Hunt.
Spring Tide.....Becker
Miss Edith Shafer.
Gipsy Love Song.....Wallace
Miss Anna Toohey.
The Promise of Life.....Cowen
Miss Georgie Burhans.
Fallih Fallah.....Van der Stucken
Good By.....Tosti
Miss Grace Underwood.
I Love Thee.....Mildenberg
Cupid's Guides.....Cleaver
Mrs. C. M. Ward.
Aria (La Gioconda).....Ponchielli
Miss Edith Gilbert.
Avowal of Love.....Thane
(Violin obligato.)
Mme. Ogden Crane.
Chorus and solo, Cheerfulness.....Gumper
Mrs. Roth and Miss Spitz.
Selection, for violins.....

Mme. Ogden Crane is to be congratulated upon the success of this event and upon the encouragement with which her efforts are constantly rewarded. The fact that she will this summer again accept vocal pupils at her Asbury Park studio is an announcement of importance to many vocalists.

Mrs. Horne at Powers Studio.

Mrs. Jocelyn Horne will occupy the studios of Francis Fischer Powers with Mrs. Hadden-Alexander during the summer, and will be pleased to receive any pupils who would wish a substitute for Mr. Powers during his absence at his summer school in Kansas City.



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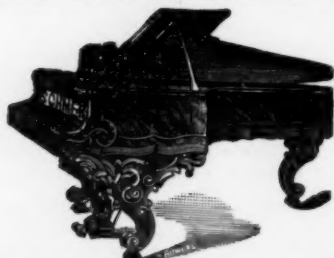
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